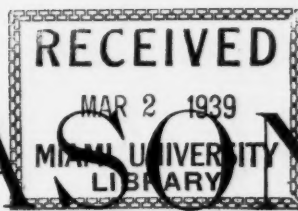


Mar. 1 '39

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# THE DIAPASON



A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirtieth Year—Number Four

CHICAGO, U. S. A., MARCH 1, 1939

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## DAY DEVOTED TO TOPIC OF MUSIC IN WORSHIP

### ANNUAL EVANSTON MEETING

Northwestern University Conference  
Draws 200—The Rev. Philip S.  
Watters Is Guest Speaker—  
Hymns Evening Subject.

Men and women concerned with music in worship, to the number of nearly 200, enjoyed their annual day of communion with kindred spirits and received new inspiration at the seventh annual mid-West conference on church music under the auspices of Northwestern University at Evanston Feb. 8. There were addresses that contained much of help to every church musician. At luncheon the forces gathered to get acquainted socially and to renew old friendships. The conference was brought to a close with a program of hymns and chorales by two prominent choruses in the evening. All the sessions were held at the First Congregational Church. The arrangements were carried out successfully under the guidance of Oliver S. Beltz, chairman of the department of church and choral music at the Northwestern University School of Music.

#### Address by Professor Baab

Professor Horace Whitehouse of Northwestern was at the organ when the conference was opened with the Adagio from Widor's Sixth Symphony as a prelude, and the Rev. Hugh Elmer Brown, pastor of the church, led a brief devotional service. The first speaker of the day was Otto J. Baab, professor of Old Testament interpretation at Garrett Biblical Institute, who read a scholarly paper on "The Art of Worship." The present days are not days of worship, he said, but of work; of activity, rather than of meditation; of facts, not faith—an age in which men are factually and mechanically minded. He declared that people are ignorant of the mechanism of worship and need to learn. The first requirement, he said, was a theology of worship. "We must forget humanism and return to God," he added. "Worship requires an effective dramatization of man's relation to God and God's relation to man. As a third element we need technical perfection in artistic performance. We must be men and women who not only can lead, but who have had religious experience."

After an impressive performance by the Northwestern A Cappella Choir under Max T. Krone of a Mass in G minor by Vaughan Williams, Elias A. Bredin, organist and director at the First Presbyterian Church of Evanston, delivered a paper on "The Voice in the Choir" which was a practical sermon with interesting digressions that stirred his audience. His expressions on choirs, services and voice problems sparked with aphorisms. He declared that the choral group has come to stay, but that there were more opportunities than ever before for soloists. Referring to choir schools, Mr. Bredin called attention to the fact that young graduates from medical colleges did not enter hospitals and push out experienced surgeons and tell them that they were no longer up-to-date, but had to serve a long apprenticeship, nor did young graduates from engineering schools undertake to build large bridges before they had accumulated extensive experience. A discussion which followed the paper drew out a word from several of those present, followed by a summary by the Rev. LeRoy E. Wright, minister of music of the First Congregational Church of Toledo, Ohio, who was in the chair.

#### Rossetter G. Cole Toastmaster

At the luncheon Dr. Rossetter G. Cole was toastmaster and introduced a num-

(Continued on page 2.)

## EDWIN ARTHUR KRAFT, NOTED ORGANIST, IN LONG CHECKER GAME



See article on page 21.

## GEORGE F. McKAY AND W. S. NAGLE WINNERS

### TAKE COMPOSITION PRIZES

Former Awarded \$200 Offered by The  
Diapason for Organ Work and  
Latter the Gray Prize of  
\$100 for Best Anthem.

George Frederick McKay is announced as the winner of the prize of \$200 offered by THE DIAPASON for the best organ composition submitted in a contest under the auspices of the American Guild of Organists. His work is entitled a Sonata for Organ, Op. 38. The judges in the competition were Seth Bingham, Richard Donovan and David McK. Williams. Forty-one manuscripts were entered.

Mr. McKay is a resident of Seattle, Wash., and a member of the faculty of music of the University of Washington.

The prize work is to be published by the White-Smith Music Publishing Company of Boston. It will have its initial performance at the Guild convention in Philadelphia in June. At that time the winner will receive the prize money.

The prize of \$100 offered by the H. W. Gray Company for the best anthem was won by William S. Nagle of Upper Darby, Pa., according to an announcement from Guild headquarters in New York Feb. 15. The title of the winning composition is "Who Are These Like Stars Appearing." This anthem will be sung for the first time in public at the Philadelphia convention, at which time the prize will be presented. Copies will be obtainable from the H. W. Gray Company in March. The competition was under the auspices of the A.G.O.

Mr. Nagle is organist and choirmaster of Trinity Episcopal Church at Wilmington, Del., and a member of the music faculty at Beaver College, Jenkintown, Pa. He is a seasoned composer, despite his comparative youth, and his compositions have been published by Oliver Ditson, G. Schirmer, Theodore Presser, Carl Fischer and the Elkan-Vogel Company. Mr. Nagle was graduated from the University of Pennsylvania in 1929. He is 32 years old and unmarried.

In announcing their decision on THE DIAPASON prize the judges state that "there is evident a gratifying progress and improvement in the technique of organ composition," but that "many of the pieces, even those capably written, lack distinction and originality in ideas or treatment. They add the following advice to composers:

"It may be assumed that classic-romantic organ literature is familiar to any well-equipped organist. But any composer who hopes to make a real contribution to his art must, through study or actual performance, become thoroughly conversant not only with the masterpieces of the pre-Bach era (Titelouze, Frescobaldi, Scheidt, Buxtehude, Clerambault, to mention but a few great names), but also the music of our own day, worthily represented by Vierne, Vaughan Williams, Tournemire, Sowerby, Hindemith, Dupré, de Maleingreau. Bach himself set the example by copying with his own hand the works of Vivaldi and Couperin."

Mr. McKay is not an organist, but has long been deeply interested in the instrument and writes that his sonata has been written "out of the very beautiful and comradely experience that I have had through my friendship with three organists who make up a triumvirate that covers the history of the University of Washington organistically speaking—Carl Paige Wood, who is now director of our music school; Harold Heeremans, now at New York University, and Walter Eichinger, the present organist. The organ sonata is dedicated to these organists."

Mr. McKay is the earliest graduate in composition from the Eastman School (1923), where he studied under Christian

## PIETRO YON MASTER COURSE IN NEW YORK THIS SUMMER

Pietro Yon will give a special master course in organ playing in New York during June, 1939, it is announced. As the world's fair will be in progress and many organists from a distance will wish to attend it, the work will be especially arranged so that very little time will be required outside of class. This does not imply a "lecture course," but means simply that all necessary notes and program music will be prepared in advance for distribution.

Courses will begin June 5 and will consist of ten two-hour class lessons, with classes limited to ten students in order to provide for individual attention. Classes will be arranged for beginners at the organ and for advanced artists.

## UPTURN IN ORGAN BUSINESS NOTED AT PILCHER FACTORY

Henry Pilcher's Sons of Louisville, Ky., have experienced a pronounced upturn in business that began about the middle of November. As a consequence they have obtained a number of new contracts, a partial list of which includes instruments for the following churches:

Methodist Church, Sandersville, Ga.  
Epiphany Episcopal, Atlanta, Ga.  
First Presbyterian, Middlesboro, Ky.  
First Methodist, Henderson, N. C.  
First Baptist, Covington, Tenn.  
First Presbyterian, St. Alban's, W. Va.  
The Pilcher factory soon will ship a large organ to St. Paul's Episcopal Church, Evansville, Ind. The instrument will be finished a few weeks after the church is completed.

## KIMBALL HALL FRIDAY NOON RECITALS BEGIN MARCH 3

Friday noon recitals will be resumed for the season at Kimball Hall, Chicago, under the auspices of the Illinois Chapter, American Guild of Organists. There will be thirteen performers this year and the series, which opens March 3, will continue weekly until the last Friday in May. The recitals begin at 12:10 and last just forty minutes. Players for March are announced as follows:

March 3—Mario Salvador.  
March 10—Dr. Wilhelm Middelschulte.  
March 17—Dr. William Lester.  
March 24—Helen Searles Westbrook.  
March 31—Archer Lambuth.

In past seasons these recitals have drawn sizable audiences of music-lovers and many of the organ fraternity. The W. W. Kimball Company has cooperated with the Guild in making the series possible.

## HOMER HUMPHREY RECITAL IN MEMORY OF ALBERT SNOW

Homer Humphrey's annual recital in Jordan Hall at the New England Conservatory of Music was dedicated to the memory of Albert W. Snow, organist of Emmanuel Church, Boston, who died in January. This recital took place Jan. 16 and Mr. Humphrey's offerings consisted of the following: Chorale Preludes, "Schmücke Dich, O Liebe Seele" and "Valet will ich Dir geben," Bach; "Grande Piece Symphonique," Op. 17, Cesar Franck; "Étoile du Soir," Vierne; Intermezzo, Rheinberger; Scherzo in G minor, Bossi; Canzone, Karg-Elert; Toccata in F major, Bach.

Sinding and Selim Palmgren. He is at present associate professor of music at the University of Washington, where he has taught for the last eleven years. Last summer he held the Alchin professorship in composition at the University of Southern California, Los Angeles, and recently was appointed to fill the same post during the coming summer.

Professor McKay has won honors in previous competitions, notably the NBC chamber music competition, in which he received honorable mention with a quintet for woodwinds, and in the first American composers' concert in Rochester, at which his Sinfonietta No. 1 won performance in a national competition. His compositions are many and include a number of orchestral works that have been played in Boston, Philadelphia, Rochester, on the Pacific coast and over NBC. He has some twenty published choral works and transcriptions for symphonic band and string orchestra.

The sonata for organ is Mr. McKay's first large work for the instrument.

"I should like to be quoted as believing that there is a great untouched future possibility in the field of organ literature and that I can envision a renaissance of interest in organ music and its performance growing around such a new literature," writes Professor McKay. "As I understand it, this new literature will contain all the technical richness of modern times, combined with the sound, clear (I should almost say classic) organization necessary to effective organ sound, and this combined with really moving and human emotional direction based upon human aspirations and contemporary validity. The term 'classic' as I have used it requires some elucidation. There is the formal aspect of classicism which I believe to have a deadening influence. As I should like to have the term understood it means merely a type of organization in music which grows from the need in modern times for clarity, directness, balance, organization, serenity and simplicity of structure, without in any way paying lip service to the museum. I have tried to make a music full of warmth and spirit and originality, but definitely written for the organ and clear to the listener."

#### Festival Service at Norwalk, Ohio.

St. Paul's Episcopal Church, Norwalk, Ohio, was the scene of an unusual religious manifestation through music when eighty-five boys and men from the choirs of Grace Episcopal Church, Sandusky, and St. Paul's Church, Norwalk, sang a service of festival evensong Feb. 12. Gene Stanton, organist and choirmaster of St. Paul's, gave a short organ recital and played the service. The soloist of Grace Church sang the solo parts. The organ music included: Andante Cantabile, Widor; "The Angelus," Massenet; Chorale in E major, Jongen; Chorale Prelude, "The Cross, Our True and Only Hope," Penick; Toccata and Fugue in D minor, Bach. The choral numbers were: Magnificat and Nunc Dimittis in B flat, Stanford; "Hark, Hark, My Soul," Shelley; "What of the Night?," Thompson; "O Lord Most Holy," Abt; "The Eternal God Is Thy Refuge," West, and "The Lord Is My Light," Parker.

#### Detroit Woman's Club Meeting.

The Woman Organists' Club of Detroit was to hold its monthly dinner and program at St. John's Episcopal Church Feb. 28. Following was the program: "Offertoire de St. Cecile," Op. 8, No. 2, Batiste (Edith Wykes Bailey); vocal trio, "Send Out Thy Light," Gounod; "The Dying Swan," Stebbins, and Reverie, Dickinson (Frances Gardiner); Toccata in C major, Bach, and Nocturne, Stoughton (Evelyn Mae Rudd); vocal trio, "How Beautiful Are Thy Dwellings," Pfeuffer; First Sonata, Rene Becker (Neva Kennedy Howe). The hostess was Mrs. E. W. Bailey.

#### G. R. Kingkade, Priest-Organist, Dies.

The Rev. Gladstone R. Kingkade, who was organist at the Strand Theater, Quincy, Mass., before he was ordained a priest in Rome a number of years ago, died in Oklahoma in February, according to word received in Boston. While he was in Quincy he attended Boston College during the day and played the organ at the theater in the evening. After leaving Quincy he went to North American College in Rome, where he was ordained to the priesthood. He later returned to Oklahoma, his native state.

#### GEORGE FREDERICK MCKAY



#### WILLIAM S. NAGLE



#### DAY AT EVANSTON DEVOTED TO CHURCH MUSIC TOPICS

[Continued from page 1.]

ber of the visitors from distant points, while the Rev. Philip S. Watters, president of the Hymn Society, the guest speaker of the day from a distance, gave a brief account of the "romance" of that organization. With Herbert E. Hyde at the piano a group of twenty-five singers drawn from the church and choral music department of Northwestern sang several motets and a Magnificat and Nunc Dimittis by the late Dr. Peter C. Lutkin, who founded the school of music of the university.

An impressive example of what can be done under favorable conditions with tender youth was afforded by the demonstration given by the children's choir of St. Luke's Lutheran School, Chicago. Under the direction of Paul M. Wukasch, these boys and girls gave evidence of the painstaking training they had received and of the possibilities in training boys and girls of the ages of 7 to 14 when daily practice in a school is provided and the material available is of a type that submits to such training and discipline. Mr. Wukasch looks upon his chorus as a workshop in which the children's voices are developed as a preparation for eventual membership in adult choirs.

Mary Jane Carothers, director of Christian education in the Second Presbyterian Church of Bloomington, Ill., engagingly and attractively told of the methods by which she brings young children into her choral group as a means of interesting them in the church.

Samuel R. Burkholder of the Edgewater Presbyterian Church, Chicago, in a short paper told of some of the difficulties that beset the choral director and how to overcome them.

The Rev. Philip S. Watters of White Plains, N. Y., secretary of the commission on worship and music of the Federal Council of Churches and president of the Hymn Society of America, the final speaker of the day, had as his topic "The Minister's Relationship to the Problem of Music." He treated a delicate subject with knowledge and sympathy. The ideal relation between the minister and the musician he compared with the partnership of marriage. For the ideal he assumed a minister who is interested in every part of the service and who "has heart as well as art." Then he launched into a consideration of the ways in which the two men can cooperate successfully to make a unified and effective service.

#### Hymn Is Subject of Evening

The evening program was under Hymn Society auspices and the program was divided into three parts. First came the singing of six hymns especially suited to use by choirs, with the choir of St. Luke's Cathedral, Evanston, singing under the leadership of Dr. Herbert E. Hyde, organist and choirmaster of the cathedral. The last part of the evening was devoted to the singing of five chorales in German by the Chicago Bach Chorus, Theodore Lams conductor, with Miss Alice R. Deal at the organ. Between the two illustrative groups Dr. Watters spoke on "The Hymn as Worship." No hymn, he said, is worship unless it has a mean-

ing for those who sing it. "The hymn must be a real, a sincere expression at the time we sing it," he said. "We must be aware of a hymn and prepared for it. It should be directed to God. And if it is to be an act of worship we must pour out our hearts in it without reservation."

#### Daughter for Kenneth Osbornes.

Mr. and Mrs. Kenneth Osborn announce the birth of a daughter, Lynn Osborn, on Feb. 18 at Blodgett Hospital, Grand Rapids, Mich. The young lady starts out in life with a musical heritage of distinction. Her father is organist of Hope College, Holland, Mich., where his work as a teacher and recitalist is daily enhancing his fame.

#### Virgil Fox to Tour South.

Virgil Fox, who recently returned from a transcontinental tour, will give a series of recitals in Florida and other Southern states, playing in West Palm Beach, Gainesville, Jacksonville, Atlanta, Rome, Ga., Laurel, Miss., and Hattiesburg.

Philip James, the organist and composer, and a member of the faculty of New York University, has been appointed chairman of the eisteddfod committee of the American Welsh Committee. The eisteddfod will be held in the court of peace at the New York world's fair Aug. 25 to 27.

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|--|--------|
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| Easter Morn. Gaines. (Short musical fantasy on well-beloved Easter Melodies, with violin obbligato), S. A. T. B.                         | .20    |
| Easter Sermon of the Birds. Father Finn. (The birds in Palestine on the First Easter are thought to be commenting on the Great Mystery). |        |
| S. A. T. B.  | .20    |
| Light. Hoppin, (with optional obbligato for trumpets), S. A. T. B.   | .16    |
| Lord Who Throughout These Forty Days. Fickenscher, (Choral song for Lent), S. A. T. B.   | .15    |
| O God, Attend Unto My Prayer (for Lent). Gretchaninoff-Harris, S. A.   | .15    |
| Perfect Peace (for Lent), Bach-Harris, S. A.   | .10    |
| Savior of Men. Gounod-Harris, S. A.  | .12    |
| This Joyful Easter-Tide. Dutch-A. E. Baker, S. A.  | .15    |
| 'Tis the Day of Resurrection. Wood, S. S. A. A. T. T. B. B.  | .25    |

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## IN THIS MONTH'S ISSUE

George Frederick McKay wins the prize of \$200 offered by THE DIAPASON for the best organ composition and William S. Nagle captures the \$100 prize offered by the H. W. Gray Company for the best anthem in the two competitions under the auspices of the American Guild of Organists.

Sales statistics compiled by Don F. Malin of Lyon & Healy show Easter and Lenten anthems in greatest demand.

Large organ in St. James' United Church, Montreal, rebuilt by Casavant Brothers, is opened with a recital by Arthur Egerton.

Dr. Hamilton C. Macdougall writes of his visits to Malvern Priory, Bristol Cathedral and other places in England, and of the organs and organists he met.

The death of Guilman and the tragedy of the war, which robbed Vienne of his brother, are subjects taken up in the latest installment of the reminiscences of Louis Vienne.

New Easter music and other publications just off the presses are reviewed by Dr. Harold W. Thompson. Dr. William Lester tells of the latest output of organ music.

#### THE DIAPASON.

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# EGERTON OPENS ORGAN IN MONTREAL CHURCH

## PLAYS AT ST. JAMES' UNITED

Work of Casavant Brothers Displayed  
in Recital That Shows Brilliant  
Musicianship — Specifica-  
tions of Instrument.

By GEORGE M. BREWER

The opening of an organ presents definite problems to any recitalist, and the manner in which he copes with such problems inevitably gives indication of his status as a musician and executant. The chief consideration is to preserve appropriate balance between what is great music and what is calculated to display the complete resources of the instrument. The recital given by Dr. Arthur Egerton on the rebuilt organ in St. James' United Church, Montreal, Jan. 24 was an example of what can be accomplished when a master musician faces such a problem.

Dr. Egerton's musicianship and virtuosity are well known in Montreal, to which city he has returned after an absence of several years. His recent series of recitals in Trinity Memorial (Anglican) Church, where he presides, stamped him as a man of sound judgment and impeccable taste in matters musical.

The recital at St. James' opened with an Allegro from Handel's G minor Concerto. This was followed by Bach's G minor Prelude and Fugue—not the "Great G minor," but one which too often is neglected (Novello, volume 8). A fine sense of architectonic balance was evidenced by sound and mature grading of registration and an absence of "soloing" in the fugue.

Three specimens of early English music were of special interest. The first two were numbers drawn from volume 2 of the printed edition of the Fitzwilliam Virginal Book. In spite of the fact that Giles Farnaby is represented in this famous collection by forty-two compositions, it is rare that any of these delightful flashes of genius are heard nowadays. Dr. Egerton's choice was "Rosa Solis," or, to give it its complete title, "Rose a solis van Joan Bull Doct." Of this work, which is conceived as a set of variations, the recitalist made a delightful mosaic of color and design, the delicate mutational registration bringing out its inherent beauty. Even more interest was to be found in Martin Peerson's "Fall of the Leaf," one of three of the compositions by this lesser-known composer figuring in the Fitzwilliam collection. Purcell's Trumpet Tune and Air concluded this interesting group, all numbers being Dr. Egerton's own arrangements for the organ.

A special feature of the recital was the rendition for the first time in Montreal of Egerton's organ Toccata and Chorus, which employs the words of Psalm 100. The work can scarcely be described as a setting of the psalm, but rather an organ composition into which is woven the vocal text. Interest thus centers in the toccata, which stands out in bold relief against a stark and rugged treatment of the jubilant psalm of praise. The idea was convincing in its originality and workmanship.

The rendition by the choir of St. James' Church, under Hibbert Troop, gave evidence of thorough comprehension of the intent of the composer, and a magnificent verve in the handling of the almost barbaric phrases allotted to the choir.

Preludes by Vaughan Williams and Sir Hubert Parry on hymn-tunes figured in the second half of the program, the choir singing verses from the hymns represented. Particularly fine was the choral rendition of the Bach chorale "Jesu, Priceless Treasure," where articulation, phrasing and nuance left nothing to be desired. Master Wilfred Baker, one of Dr. Egerton's choristers at Trinity Memorial Church, sang the exacting Purcell solo "Now That the Sun Has Veiled His Light," with excellent breath control, mastery of phrasing and beauty of tone reminiscent of the best English cathedral choral tradition.

The recital was concluded with the first three movements of Widor's Sixth Symphony, played in reverse order, making an excellent build-up, which served as a fitting climax to a performance that might well be described as a masterpiece of conception and rendition.

The organ is a rebuild of an old War-

ren instrument. The work was done by Casavant Brothers. The stop specification is as follows:

### GREAT.

1. Open Diapason, 16 ft., 68 pipes.
2. Open Diapason, 8 ft., 68 pipes.
3. Open Diapason, 8 ft., 68 pipes.
4. Hohl Flöte, 8 ft., 68 pipes.
5. Rohr Flöte, 8 ft., 68 pipes.
6. Gemshorn, 8 ft., 68 pipes.
7. Principal, 4 ft., 68 pipes.
8. Flute, 4 ft., 68 pipes.
9. Twelfth, 2 2/3 ft., 61 pipes.
10. Fifteenth, 2 ft., 61 pipes.
11. Mixture, 4 rks., 244 pipes.
12. Mixture, 3 rks., 183 pipes.
13. Contra Fagotto, 16 ft., 68 pipes.
14. Trumpet, 8 ft., 68 pipes.
15. Clarion, 4 ft., 68 pipes.
- Chimes (from Choir).
- Harp (from Choir).

### SWELL.

16. Lieblich Bourdon, 16 ft., 68 pipes.
17. Open Diapason, 8 ft., 68 pipes.
18. Harmonic Flute, 8 ft., 68 pipes.
19. Lieblich Gedeckt, 8 ft., 68 pipes.
20. Viola da Gamba, 8 ft., 68 pipes.
21. Viole Aetheria, 8 ft., 68 pipes.
22. Vox Celeste, 8 ft., 68 pipes.
23. Octave, 4 ft., 68 pipes.
24. Flute, 4 ft., 68 pipes.
25. Flautino, 2 ft., 61 pipes.
26. Mixture, 3 rks., 183 pipes.
27. Bassoon, 16 ft., 68 pipes.
28. Cornopean, 8 ft., 68 pipes.
29. Oboe, 8 ft., 68 pipes.
30. Vox Humana, 8 ft., 68 pipes.
31. Clarion, 4 ft., 68 pipes.
- Chimes (from Choir).
- Harp (from Choir).
- Tremulant.

### CHOIR.

32. Lieblich Gedeckt, 16 ft., 68 pipes.
33. Gamba, 8 ft., 68 pipes.
34. Lieblich Flöte, 8 ft., 68 pipes.
35. Dulciana, 8 ft., 68 pipes.
36. Spitz Flöte, 8 ft., 68 pipes.
37. Flute Celeste, 8 ft., 68 pipes.
38. Flute Octaviane, 4 ft., 68 pipes.
39. Nazard, 2 2/3 ft., 61 pipes.
40. Piccolo, 2 ft., 61 pipes.
41. Tierce, 1 3/4 ft., 61 pipes.
42. Clarinet, 8 ft., 68 pipes.
43. Chimes.
44. Harp, 61 bars, with damper pedal.
- Harp sub.
- Tremulant.

### SOLO.

45. Stentorphone, 8 ft., 68 pipes.
46. Doppel Flöte, 8 ft., 68 pipes.
47. German Gamba, 8 ft., 68 pipes.
48. Concert Flute, 8 ft., 68 pipes.
49. Violina, 4 ft., 68 pipes.
50. Cor Anglais, 8 ft., 68 pipes.
51. Orchestral Oboe, 8 ft., 68 pipes.
52. Tuba, 8 ft., 68 pipes.
- Chimes (from Choir).
- Harp (from Choir).
- Tremulant.

### PEDAL.

53. Acoustic Bass (twelve independent quints, and twenty from 54).
54. Open Diapason, 16 ft., 32 pipes.
55. Violone, 16 ft., 32 pipes.
56. Bourdon, 16 ft., 32 pipes.
57. Gemshorn (extension of No. 6), 16 ft., 12 pipes.
58. Lieblich Bourdon (from No. 16), 16 ft.
59. Bass Flute (20 from No. 54), 8 ft., 12 pipes.
60. Viola (20 from No. 55), 8 ft., 12 pipes.
61. Stopped Flute (20 from No. 56), 8 ft., 12 pipes.
62. Flute (20 from No. 59), 4 ft., 12 pipes.
63. Bombarde (20 from No. 64), 32 ft., 12 pipes.
64. Trombone, 16 ft., 32 pipes.
65. Bassoon (from No. 27), 16 ft.
66. Trumpet (20 from No. 64), 8 ft., 12 pipes.

### Piano-Organ Recital in Cincinnati.

Wayne Fisher at the organ and Herschel Linstaedt at the piano gave a piano-organ recital at Bethlehem Methodist Church, Cincinnati, Ohio, Sunday afternoon, Feb. 12. The duet numbers, arranged for the two instruments by Mr. Fisher, were: Fantasy and Fugue in G minor, Bach; "Danse Macabre," Saint-Saens; Minuet, Bizet; "Marche Heroïque," Saint-Saens. Mr. Fisher also played the Variations from Widor's Fifth Symphony on the organ and Mr. Linstaedt played a piano solo group.

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By HUGH ROSS

Plans for the program of church and organ music in the Temple of Religion at the New York world's fair are progressing fast. The organ will be represented in two important series of recitals, one historical and the other a series of general programs; in addition the organ will be used in suitable programs of recital music every day. The great organ works will receive an adequate hearing, as well as a large range of chamber music scored with the organ.

There will be one outstanding choral and orchestral concert every week, and a wealth of oratorios, church cantatas and motets will be given the finest performance. On Sunday afternoons there will also be sacred concerts, sometimes with orchestra. In addition the recitals will include works for a small choral ensemble, with string or other orchestral accompaniment. Finally, there will be a twilight hour of religious music and meditation every day, when the best available choirs from the metropolitan area will be heard in liturgic and other choral music.

Many of the most important choral organizations of the country will appear and the orchestral resources of New York and other Eastern cities will be drawn upon. Very little of the music to be performed has had a wide hearing in America, and the opportunity will be given millions of visitors to the fair to share in this feast of the world's greatest religious music.

This indicates the scope not only of the music to be presented, but of the actual musical events. In addition, organ and other music will be arranged for many assemblies and meetings and for religious pageants and dramas. There will be few occasions in the temple at which music will not play a prominent part.

Next month it is hoped to present the specifications of the Aeolian-Skinner organ. It is designed as a distinctive instrument, perfectly adapted to the auditorium, which seats 1,000, and to its three major purposes—interpretation of pure organ music; solo concertos and other works with full orchestra and various chamber music ensembles, and for use in choral and mass or congregational singing.

During March and April organists and choir directors of the churches and temples of the country, especially east of the Rockies, are asked to help in making this splendid program possible by securing moderate sums from their choirs and choruses, and especially from other lovers of sacred music in their churches.

The directors of the Temple of Religion have chosen Reginald L. McAll, organist of the Church of the Covenant, New York, and former president of the Hymn Society of America, to take charge of raising the fund for the music program. To do justice to the situation he is preparing a church musical directory giving the church connection of every

HUGH ROSS



active organist; this will enable every church to obtain the desired information about the program and the sustaining fund, and about its own interest in both of these objects. In return for a modest contribution, each church or singing body will receive periodically for the duration of the fair a card giving all the important musical events to be held for the following two weeks. This has never before been attempted, and we believe it will be greatly appreciated. For example, a church with a choir of twenty-five voices and a membership of several hundred may contribute \$20. A card will be sent to the correspondent probably twice a month giving a list of the recitals and concerts for the next half month. This can be posted on the general bulletin-board of the church, so that everyone visiting the fair may choose the events of the greatest interest to him. We would urge all readers of THE DIAPASON to send the information about themselves and their churches to Mr. McAll at the Temple of Religion, 350 Fifth Avenue, New York, so that they may share in this privilege through hearty support of the fund.

As church musicians we may be proud of this opportunity to offer the music that belongs to worship for the refreshment and inspiration of visitors to the New York world's fair from every city in the country.

### Bach-Bedell Work Has Premiere.

The initial performance of Bach's Fantasia in C major as transcribed and completed by Robert L. Bedell, the New York organist, took place Feb. 5 at the MacDowell Club. The work was performed by the Durieux Chamber Music Ensemble, conducted by Willem Durieux.

The choir of St. George's Church, Newburgh, N. Y., gave a concert at the Broadway School Feb. 10 for the benefit of the choir camp. O. Roy Greene, organist and choirmaster of St. George's, arranged the program and the performance was appraised as one of the best ever given by any choral group in Newburgh.

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## Dickinson Presents Historic Liturgies in New York Church

Dr. Clarence Dickinson's famous "twilight music" at the Brick Church in New York Sunday afternoon from Christmas to Lent had as its theme this year music of the liturgies of historic churches. The mixed choir of the church was supplemented by a plainsong choir of men's voices and a choir of mixed voices singing from the gallery. The soloists were: Corleen Wells, soprano; Viola Silva, contralto; Harold Haugh, tenor; Frederic Baer, bass; Harry Katzman, John Weiser and Carroll Glenn, violinists; James Smith, trumpet; Emil Borsody and Dorothy Trembl, cellists; Anne Roberts, harpist; Frances Blaisdell and Philip Kaplan, flautists.

The programs arranged by Dr. Dickinson have been as follows:

Jan. 1—A "twilight music" of 1673 by Dietrich Buxtehude: Solo Cantata, "Lord, in Thee Do I Trust" (with two violins and organ); organ, Prelude and Fugue in F; solo cantata, "My Jesus Is My Lasting Joy" (with two violins and organ); organ, Chorale Prelude, "Praise God, Ye Christians" (with two violins and organ); cantata, "Beloved Christians" (four soloists, chorus, two violins and organ).

Jan. 8—Music of the Jewish synagogue: Call to worship, "The Shofar Song" (oldest known melody) (tenor solo, chorus and trumpet); "Praise the Lord" (Boruch and Bore'chu), Traditional; Sanctus (Kedusha), Spicker; Silent Prayer (cello and organ), arranged by Nowakowski; "May the Words," Traditional; "Sh'ma Yisroel," Traditional; "Adoration" (Va'a nachu), Traditional; "Thy Kingdom Come" (Kaddish), Traditional chant; "Kol Nidrei" (for cello and organ), arranged by Bruch; "Into Thy Hands" (Adon Olom), Traditional; the Shofar call.

Jan. 15—The evening service of the Eastern Orthodox Church (a cappella): "Bless Thou the Lord," Greek Traditional; "Blessed Is the Man," Rachmaninoff; Kyrie, Serbian Liturgy; "Light Celestial," Tchaikowsky; "Song of Simeon," Kastalsky; "Lord's Prayer," Apletscheiff; "In a Monastery" (organ and chimes), Borodin; "Holy Angels Singing" (from the dawn service), Traditional Russian.

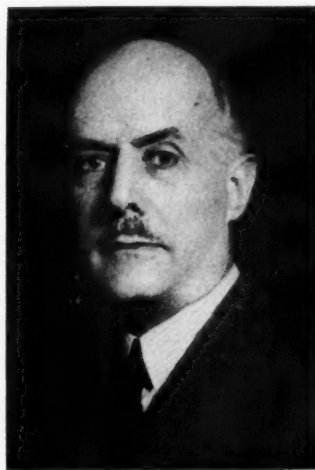
Jan. 22—The divine liturgy of the Eastern Orthodox Church (a cappella service): "Bless the Lord," Ippolitoff-Ivanoff; Kyrie, Traditional Byzantine chant; "Hymn to the Trinity," Rachmaninoff; "Trisagion," Scheremetieff; Cherubimic Hymn, Bortniansky; Nicene Creed, Gretchaninoff; "Holy, Holy, Holy," Gretchaninoff; "We Praise Thee," Shvedoff; "To Thee, O Lord," Rachmaninoff; "The Lord's Prayer," Apletscheiff; "Kieff Processional" (organ and chimes), Mousorgsky; "Save, O Lord," Traditional.

Jan. 29—Music of the Roman mass: "Asperges Me," Plainsong; "Psalm 43," Plainsong (plainsong choir); "Echo Kyrie," Giovanni Gabrieli; "Gloria in Excelsis," Pergolesi (with violin, harp and organ); Collect, "O Saviour of the World," Palestrina (a cappella); Gradual, "O Lord, Most Holy," Anton Bruckner (a cappella); Nicene Creed, Plainsong (plainsong choir); Offertorium, "Panis Angelicus," Franck (soprano solo with violin, harp and organ); Sanctus, Benedictus, Hosanna, Gounod (tenor solo and chorus); "Agnus Dei," Bizet (alto solo with violin, harp and organ); "Ave Maria," Schubert (violin, harp and organ).

Feb. 5—Lutheran liturgy of the Reformation period: Organ Prelude, "A Mighty Fortress," Bach; Kyrie, Old Chant; "All Glory Be to God," Nicolaus Decius (1526); Motet, "Sing to the Lord a New Song," Heinrich Schuetz (1585-1672); Allegro from Trio-Sonata, Bach (two flutes and organ); "Awake, My Heart's Beloved," Hans Sachs (baritone solo and chorus) (written for Martin Luther by the greatest of the Meister-singers); "Jesus, unto Thee Be Praise," Gumpeltzhalm (male chorus); Creed, "We All Believe in One True God," Choral; "God, My Shepherd," Bach (solo cantata for soprano, with two flutes and organ); Biblical Scene, "The Pharisee and the Publican," Schuetz; "Christ Is Arisen," Vulpius; Largo from "Musical Offering," Bach (two flutes and organ).

Feb. 12—Calvinist liturgy of the Reformation period: (a) The Geneva Church—"Lord Jesus, Think on Me," Psalter Melody; "Sinners Jesus Will Receive," Claude Goudimel; "The Commandments," Calvin's First Psalter (as sung in Calvin's church in Geneva in 1538); "Turn Back, O Man," Geneva Psalter Melody, arranged by Holst; "Peace on Earth," Hans Huber (cello and organ); "The Song of Simeon," Louis Bourgeois. (b) The Dutch Reformed Church—Motet, "Arise, O Ye Servants of God," Jan Pietersz Sweelinck (Sweelinck was appointed organist of the Old Church

### DR. CLARENCE DICKINSON



in Amsterdam by William of Orange); Sacred Air with Variations, Sweelinck (cello and organ); Motet, "Born Today," Sweelinck. (c) The Scotch Presbyterian Church—"Fill Thou My Life," Scottish Psalter; "Behold, How Good a Thing," Scottish Psalter (with fauldbourdon in Ravenscroft's Psalter, 1621); Andante from Sonata, Huber (cello and organ); "Salutation to Jesus Christ," Bourgeois (text by John Calvin).

Feb. 19—Anglican order for evensong of the Reformation and Restoration periods: Call to Worship, John Merbecke (c. 1550); "O Come, Ye Servants of the Lord," Christopher Tye (1500-1572); "Lord, for Thy Tender Mercies," Richard Farrant (d. 1580); "Lacrymae" ("Tears"), John Dowland (1563-1626) (two violins and organ); Responses, Thomas Tallis (c. 1505-1585); "Psalm XXIII," Anglican Chant (gallery choir); Magnificat in D, Orlando Gibbons (1583-1625); Nunc Dimittis, Gibbons; "Sweet Was the Song," John Attey (d. 1640) (soprano solo with two violins and organ); Kyrie, John Merbecke; "Now That the Sun Hath Sunk," Henry Purcell (baritone solo and chorus); "If Ye Love

Me," Thomas Tallis; Motet, "Alleluia," Thomas Weelkes (c. 1575-1623); "The Golden Sonata," Henry Purcell (two violins and organ); "Let My Prayer Come Up," Henry Purcell.

On Sundays in Lent the following oratorios will be sung at the Brick Church: "Elijah," Mendelssohn; "Requiem," Verdi; "St. Paul," Mendelssohn; "The Atonement," Coleridge - Taylor; "St. Matthew Passion," Bach.

### PROGRAM OF COMPOSITIONS BY ALFRED H. JOHNSON GIVEN

Alfred H. Johnson, organist of the Sewickley, Pa., Presbyterian Church, presented an interesting program of his own compositions in the recital hall of the Pittsburgh Musical Institute Jan. 26. The list included three organ pieces ("Arietta Antica," "Cradled on the Oxen's Hay" and Christmas Candle-light Carol), which were played by Dr. Marshall Bidwell; two songs for soprano, which were sung by Letha Frazier Rankin; "The First Nowell" (mixed voices, sung by the Bellefield Presbyterian Church choir); Toccata Etude (piano), played by Louise Aiken; three choruses for mixed voices, sung by the Sewickley Presbyterian Church quartet; three songs for contralto, sung by Viola Byrgerson; a Fantasia for cello and piano, interpreted by George H. Wilkins and Marion Bollinger; a contralto solo, sung by Jean McCrory Newman; a women's chorus, "Our Croatian Maid," and three concluding organ compositions—Chorale Improvisation on "Balerma," "In the Silver Night" and "Carillon Finale," played by Earl Collins, organist-director at the Bellefield Presbyterian Church.

### Activities of Miss Darnell's Choir.

The prize-winning choir of St. Mary's-in-the-Garden, New York City, of which Miss Grace Leeds Darnell is director, together with the senior choir of the church, sang excerpts from Mendelssohn's "Elijah" Feb. 19. Four soloists assisted the choral group. At 10 a. m. on Ash Wednesday St. Mary's junior choirs officiated at a choral litany with the penitential office. This service was especially for the members of the church school, but it could be used by all denominations.

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## Five Years' Labor and \$300 in Cash Outlay for Student's Organ

CLARENCE W. HELSING

Another of those energetic and resourceful young organists who not only labor to learn the art of organ playing, but delve into the many intricacies of organ building by constructing instruments for their own homes is Clarence W. Helsing of Worcester, Mass. Mr. Helsing in the course of five years has completed an organ and the entire financial outlay, he states, has not exceeded \$300. How he went about it and what he achieved is told by him for the benefit of readers of THE DIAPASON. He writes:

"I began the organ five years ago with the construction of a rank of dulciana pipes which I made out of paper, using pipe metal for the lips, languids and toes of the pipes. After finishing this stop I was very fortunate in getting some real bargains in used pipes and then proceeded to turn my attention to the console and the chests. My father is a cabinet-maker, so it was comparatively simple for me to get boards cut up to the right sizes, and he built the console for me. The key-boards and the pedalboard were picked up second-hand; aside from this and the pipes practically everything was built new. Even the blower, a 3/4-h.p., is home-made and is giving very quiet and satisfactory service."

The organ is a unit instrument consisting of five ranks of pipes—an open diapason of seventy-three pipes, a bourdon of eighty-five pipes, a viol d'orchestre of sixty-one pipes, a dulciana of eighty-five pipes and an unda maris of forty-nine pipes. The unda maris combines with the dulciana and the sharp rank is the paper stop. The following is the layout of these ranks:

## GREAT.

Bourdon, 16 ft.  
Open Diapason, 8 ft.  
Bourdon, 8 ft.  
Viol d'Orchestre, 8 ft.  
Dulciana, 8 ft.  
Octave, 4 ft. (Diapason).  
Flute, 4 ft. (Bourdon).  
Nazard, 2 2/3 ft. (Dulciana).  
Dolcetin, 2 ft. (Dulciana).  
Tierce, 1 1/2 ft. (Dulciana).

## SWELL.

Dulciana, 16 ft. (tenor C).  
Open Diapason, 8 ft.  
Bourdon, 8 ft.  
Viol d'Orchestre, 8 ft.  
Dulciana, 8 ft.  
Unda Maris, 8 ft.  
Flute, 4 ft. (Bourdon).  
Dulcet, 4 ft. (Dulciana).  
Tremolo.

## PEDAL.

Bourdon, 16 ft.  
Quint, 10 1/2 ft. (Bourdon).  
Open Diapason, 8 ft.  
Bourdon, 8 ft.  
Cello, 8 ft. (Viol d'Orchestre).  
Dulciana, 8 ft.  
Octave, 4 ft. (Diapason).  
Flute, 4 ft. (Bourdon).

Mr. Helsing has prepared for the addition of an oboe with a 16-ft. extension in the bass.

The instrument is installed in a chamber made by halving a small reception hall which is adjacent to the living-room. Erecting a wall in the center of this room gave an excellent swell-box. The swell shutters are set in this wall and the open-



ing is covered by tapestry. The console stands in the other part of this room.

Mr. Helsing is studying organ with Homer C. Humphrey at the New England Conservatory of Music.

"Besides offering me a great deal of convenience in practicing, construction of this organ has given me a very intimate knowledge of organ building," writes Mr. Helsing. "Earle Reed, a local organ builder, has given me a lot of technical advice and the rest of my information was obtained through reading books on the subject."

### DR. THOMPSON STONE TAKES POST OF LATE ALBERT SNOW

Dr. Thompson Stone, conductor of the Handel and Haydn Society, has been appointed choirmaster and organist at Emmanuel Church, Boston, the Rev. Dr. Phillips Endecott Osgood, rector, announced Jan. 27. He will succeed Albert W. Snow, organist at the church since 1918, who died after a long illness.

In announcing the appointment of Dr. Stone, Dr. Osgood said there were more than thirty applications for the position.

Dr. Stone is also conductor of the Apollo Club and the Boston University glee club, director of music at the Rivers School, president of the Association of College Glee Clubs, former conductor of the People's Symphony Orchestra and former choirmaster at the Church of the Advent. He holds an honorary degree of doctor of music from Boston University.

### THREE-MANUAL BY KILGEN FOR LITTLE ROCK CHURCH

Immanuel Baptist Church, Little Rock, Ark., has placed an order with George Kilgen & Son, Inc., of St. Louis for a three-manual organ. The specifications were drawn up by Dr. William H. Barnes of Chicago, and installation is planned for early spring. The church is Little Rock's newest edifice. It is replacing the one destroyed by fire several years ago.

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Immaculate Conception Catholic Church at Columbus, Ohio, has placed an order with George Kilgen & Son of St. Louis for a three-manual organ of twenty-six ranks of pipes. The church, not quite completed, will seat approximately a thousand people. The organ will be installed in two specially prepared chambers adjoining the choir loft in the rear. The entire instrument will be under expression, with the swell in one chamber and great and choir in the other chamber, and the pedal distributed between the two chambers.

The stop specification is as follows:

### GREAT ORGAN.

(Four and one-half-inch wind pressure.)  
Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.

### SWELL ORGAN.

(Six-inch wind pressure.)  
Lieblich Gedeckt, 16 ft., 73 pipes.  
Geligen Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Traversiere, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture (12-15-19), 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

### CHOIR ORGAN.

(Four-inch wind pressure.)  
Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

### PEDAL ORGAN.

(Four and one-half to six-inch wind pressure.)  
Resultant, 32 ft., 32 notes.

Major Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell Organ), 16 ft., 32 notes.  
Flute (ext. of Bourdon), 8 ft., 12 pipes.  
Still Gedeckt (from Swell Organ), 8 ft., 32 notes.  
Flute (ext. of Bourdon), 4 ft., 12 pipes.  
Trombone, 16 ft., 12 pipes.  
Wind will be provided by a five-horsepower Spencer Orgoblo.

## TENTH RECITAL TOUR MADE BY EDWARD EIGENSCHENK

Edward Eigenschenk made his tenth annual recital tour in the Northwest in February under the management of Frank Van Dusen. He played at Yankton, S. D., Feb. 14, this being his third recital at Yankton College. On Feb. 16 he appeared at Fargo, N. D., for his fourth return engagement; Feb. 19 at Duluth, Minn. (second return engagement), and Feb. 21 at Rock Island, Ill., this being his second recital at Augustana College.

Mr. Eigenschenk is playing a series of five recitals for the Van Dusen Organ Club, covering works of the modern French, German and American schools. On Jan. 23 his program included the Toccata in C by Schmidt, Chorale Preludes by David, and Sonata No. 1 and Sonata No. 2 by Hindemith.

## FOUR FEBRUARY RECITALS AT NEW YORK UNIVERSITY

New York University sponsored four Sunday afternoon recitals in February. The programs were presented in the chapel of the Gould Memorial Library. The dates, performers and their offerings were as follows:

Feb. 5—Harold Heeremans. Works by Bingham, Wood, Reubke ("Ninety-fourth Psalm").

Feb. 12—Mary Louise Wright, M.S.M., organist Greystone Presbyterian Church, Elizabeth, N. J. Works by Bach, Franck, Bingham, Jongen and Vierne.

Feb. 19—Harold Heeremans. Works by George Frederick McKay.

Feb. 26—Carl Weinrich, F.A.G.O., head of organ department, Westminster Choir College, Princeton, N. J. Bach program.

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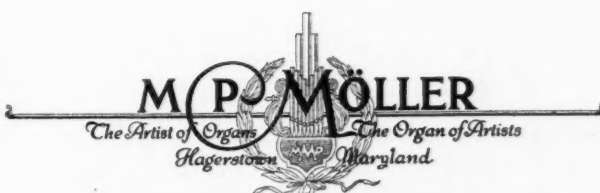


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## Reminiscences of Louis Vierne; His Life and Contacts with Famous Men

By LOUIS VIERNE  
(Translated by Esther Jones Barrow)

### IX.

That additional collaboration between Guilman and myself at Notre Dame only strengthened the ties of our mutual affection. I had been with him constantly when he was having the fine organ built at his home in Meudon. To him I had dedicated my first symphony. He had learned it in entirety and had played it at the Trocadéro at his private performances and also in America on his last tour. And he played it at his house in the concerts that he organized at the end of the spring. His concern for exactness in interpretation is noteworthy in this connection. He applied the same scruples and took the same pains in translating with precision the thought of a novice such as I as if he had been doing a real masterpiece by Bach or Franck. He urged me to write more for the organ.

"Widor was wise to lead you in that direction. You certainly have something to say which will enrich the body of organ literature."

And he would give me judicious advice, especially about registration. On that subject he was marvelous. The least detail was admirably justified. He would not make an idol of eccentricity or of a constant changing of stops, the clinking of too much small change. He sought refinement in the best sense of the word. He loved color, but wanted it strictly in its place. It is a far cry from this conception to that of the magic lantern which seduces too many of our contemporaries, especially abroad.

One day he made this remark to me: "It is very difficult to write a piece entirely for 8-ft. foundation stops. Only superlative musicianship can save it from monotony. That quality is not in general circulation; yet where it is found it resists all vagaries of fashion, for it belongs to no one age." Since then I have discovered for myself the truth of his opinion. To write a good adagio for 8-ft. stops depends not only on the will, but also on that inexplicable chance which some call "inspiration."

### Last Days of Guilman

Now I wish to sum up the end of Guilman's career before speaking in more detail about his principal students, who were also mine and who constituted the school begun by Widor and carried on by us. In 1909 Guilman lost his wife. She had been the most loving and devoted of companions. With a willingness out of the ordinary she had helped and sustained her husband during his noteworthy career, taking on her shoulders the business end of the task. It is known that the *Maitre* published his music himself. Mme. Guilman took over the sale of it and to that end established at Meudon a regular music store, attending personally to the customers and to deliveries, and keeping in touch with all the agents. It was a tremendous job, and one which she organized and carried out in a manner quite exceptional for a woman. Likewise during the twenty years in which Guilman gave his series of concerts at the Trocadéro, Mme. Guilman was his only impresario, and that was a considerable undertaking when one considers that the hall seated 4,000 people. It is easy to imagine the amount of managing that took. Thanks to her help Guilman early in his career was in a prosperous position. His wife made him a pleasant, comfortable home; their children were admirably brought up and were successful in their careers. Her death was a sorrow which the *Maitre* could not overcome. He survived her for two years, his health failing from day to day. At the end of January, 1911, he gave up the class at the Conservatoire, leaving me in charge of it, and on Wednesday, the 29th of March, he succumbed to an attack of uremia. The funeral was held at Meudon on Saturday, April 1.

### Memory Engraved in Their Hearts

With the memory of a great organist, of a rarely conscientious artist, a scholar and a promoter of interest in the organ, he left behind him great regret. The world was glad to praise him, too, as a fine, upright man, and the memory of his kindness, his affability and his simplicity has remained forever engraved in

our hearts.

Many times he had expressed publicly the desire and the hope that I should be his successor with the organ class. In that he saw the continuity of a type of instruction begun seventeen years before, and which had already given such brilliant proof of its excellence by the formation of a school of organists without rival in France and commanding admiration abroad. But Fate decided otherwise.

I shall not relate the sad story. In what concerns me personally I have forbidden myself any retrospective polemics, not being one of those who indulge in vain regrets for the past. Moreover, the war came and that united us all. I fought it with those who had opposed me as well as with all the others. Death has brought them to the grave—almost every one—and with all my heart I have forgiven them for the pain they caused me long ago. For some of them—the principal ones—there were "extenuating circumstances." Others followed in their footsteps; that is only human. Peace to their ashes and eternal rest to their souls.

### Delicate Task Is Performed

I come now to the most delicate part of this chapter. In recalling my memories of individual pupils of that epoch, of whom several are now "*maitres*" in their own right, I shall endeavor to remain as objective as possible. That is a difficult task, for there is no doubt that in our judgments the matter of congeniality resulting from individual sensitivities plays a role which it is almost impossible to escape. Still, if we were wise we would praise unreservedly that Providence which has diversified to an infinite degree the gifts of each man. Could we conceive without unspeakable horror of a world in which all persons should be alike? Is it not just this variety of talents which is the essential reason for the permanent interest of things relating to art? Or does that imply that for every civilization there does not exist a criterion of beauty, however broad it may be? There is every chance that such a criterion does exist, and this in spite of the astonishing flexibility of the faculty which permits us to accept what a short time before seemed inadmissible. The musician in particular sees with surprise his ear accustomed itself in a relatively short time to the sound of chords, timbres, combinations against which he honestly rebelled before that initiation.

The art whose principal aim is to take us by surprise must now pull in its oars; and even the things which astonished us most when we first heard them seem now rather childish and no longer have the power to disconcert us. For the immense majority of people the emotions are still the criterion for the intrinsic value of our occidental music. Laying aside the varying reactions of different people to the same phenomena, reactions which time modifies in its turn, there is still reason to believe that that standard of beauty will endure at least as long as our civilization.

### Mourns for Two Gifted Men

In the same class with Alphonse Schmitt, who won the first prize in organ in 1898 and who was really a genius when it came to improvising, I wish to mention Augustin Barié. He was blind and, like me, had been a student at the Institution Nationale de Paris. His first teacher, therefore, had been Adolphe Marty. From him he had received a solid musical foundation and was ready to cut a considerable figure at the *École*. He did not fail. In 1904 he came to ask me for lessons and was ready for the class immediately. He was a very tall fellow, with a keen intelligence, and an artist at heart. He had gigantic hands, capable of stretching an eleventh, which allowed him to play Franck without difficulty. At his very first lesson I felt that he was ready to register in the class as a pupil. In a few months he had acquired the elements of a rational technique. As for improvisation, he made continual progress until the competition of 1906, when he was one of the three first prize winners.

It is almost impossible to say in words what our private sessions in improvisation were like. Under his somber exterior burned a glowing flame. It took him several moments to warm up; he seemed

to be questioning himself a little; then suddenly the music burst forth, moving, profound, never long-winded or complex. Several times, just to annoy him, I gave him a very ordinary theme, one of those about which we say that "there is nothing to it." With disconcerting cleverness he would find a way either of putting the theme in the background against an idea with more marked characteristics, or of bringing forth new themes from the germ of the one given. Once this operation was performed, and the theme having been given its rightful place, he unleashed a torrent of music, and it was an enchantment. Audacious harmonies, rich polyphony, elegance of design, imagination of detail—these were his especial qualities. He improvised well in the fugue form, too, but much preferred the free kind. As a matter of fact, he owed his prize at the competition to the superiority of his free improvisation, which overwhelmed the jury.

Three separate pieces and an admirable symphony which he published later were the promising first fruits of composition for the organ. But, alas, in 1915, in the month of August, while he was on a vacation in the country, having been married but a short time, a cerebral hemorrhage carried him off at the age of 31. He was then organist at Saint-Germain-des-Prés. His rival and friend, "fat Schmitt," choirmaster at Saint-Philippe-du-Roule, had died in 1912 at the age of 35 from a sudden attack of appendicitis.

It is not without considerable emotion that I speak here of these two engaging figures; and when I say that both of the men were artists, that they were kindly, affectionate, enthusiastic and absolutely dependable, you will understand why I have never ceased to mourn them.

### High Praise for Joseph Bonnet

In the same group of winners of 1906 was Joseph Bonnet. His was the first named of the three first prizes of that competition. Being the son of an organist, he had passed his childhood in a favorable atmosphere for developing his own interest in the instrument. Equipped with a solid musical culture, he immediately called attention to himself in the class by an artistic temperament quite out of the ordinary. Neither Guilman nor I was mistaken. Here for the future was an artist of no mean stature, scrupulously conscientious, of absolute integrity, endowed with the noblest of ambition—namely, to be satisfied with nothing less than the best. The work which he brought to class was, as Guilman used to say, "brushed at all the seams." He became an excellent improviser as well, a sure craftsman, expressing an ideal of great purity in clear and well-chosen language.

After the competition in 1905, in which he had received second prize, he won the contest for the post of organist at Saint-Eustache, which had become vacant when Dallier succeeded Fauré at the Madeleine. Bonnet's performance was brilliant, and his victory was absolutely uncontested by the judges.

Since leaving the Conservatoire he has had a magnificent career, which has placed him in the first rank of French organists. The characteristics of his playing are grandeur, firmness of style, an excellent touch, magnificent legato, authority of rhythm, scrupulous respect of the musical text, unflinching good taste in registration. In my opinion it is he who has preserved the purest tradition of Guilman. In France, in Europe and in America he has made an outstanding success. He is now in best form, in full glory, an apostle who preaches eloquently by example. He is gathering in his maturity the natural fruit of his faithful labor. His reputation is universal, and the public in every country appreciates him with the same warmth. He has written numerous organ pieces of careful workmanship, elegance, and on occasion real poetry. His "*Variations de Concert*" are a war-horse for virtuosos, and to ride this horse one must be a brilliant horseman. He has done a great deal to make known the music of the early French school, and in addition the most celebrated foreigners owe him a debt for having defended them well.

I shall have sketched as faithful a picture as possible of this distinguished per-

son when I add that Joseph Bonnet has done much teaching and that he has produced some excellent pupils here and elsewhere. A rarer thing than one might expect among organists, he is interested in organ building and knows a great deal about it. He has been Chevalier of the Legion of Honor since July, 1922.

### Recalls Life of Brother René

The third winner of the first prize in 1906 was my brother René. You can imagine, dear readers, what an effort it is for me to speak of him. The wound his death caused me has never healed, and it is with a tight throat and tears in my eyes that I recall here his brief career. He was the last-born of us; I was the oldest. I was 7 when he was born in Lille. On account of the infirmity which naturally made me more sedentary than my next younger brother, the childhood of René—"Benjamin" or "Bébé" as we called him all his life—his childhood, I say, was closely associated with mine. I taught him to talk and to walk. They put his cradle near the piano while I practiced, and when he was upset the music calmed him and kept him quiet. He hummed on pitch immediately. As soon as he could stand up he approached the piano and remained entranced, listening to the sounds of the notes he struck with his tiny hand. A little later he showed signs of gifts which disturbed my poor mother.

"Two musicians in the family," she said dejectedly, "would be a catastrophe."

### Begins Study for Priesthood

Because of his religious devotion when he was about 8 my mother began to think of his becoming a priest. The following year he entered the Petit Séminaire de Versailles, directed at that time by an excellent man, a saintly priest, a marvelous educator, who became very fond of the child. He, the poor little fellow, did his work conscientiously and with some success, but took advantage of the slightest opportunity to be at the piano, especially during recreation hours. The superior, surprised at this disposition, did not interfere with him, although somewhat fearful for his health. With a few instructions given him by the choirmaster at the school the child managed to get along on the piano, but the irresistible attraction for him was the little organ built for the Petit Séminaire by Abbey. I played that nice little instrument on the day of "Bébé's" first communion, and after the ceremony he said to me point-blank:

"I asked the dear Lord to let me have you teach me that, and you know He was very near, because I had just received Him. He can't refuse, can He?"

That certainly was an act of faith in all its purity.

Nevertheless he continued his studies, and it was not until he was 15 that Father Carron, having exhausted all the means of persuading his pupil to consider entering the Grand Séminaire, wrote to my mother to assure her that to interfere with the musical aspirations of her son would be an extremely grave and dangerous act.

My mother, finally persuaded, decided to remove my brother from the Séminaire and asked me to take charge of his musical instruction. Although troubled by the idea of such a late start, I accepted, but on condition that "Benjamin" should bow to the austere discipline which I would impose upon him. If I had known then the rugged will power of the child and his extraordinary endurance at work all my fears would have faded away, for undoubtedly he was gifted. So I warned him that from that moment he had to do exactly what I told him to do, and that he would be treated as if he were not my brother.

"Remember, before giving me your word, that I shall expect more of you than of the others—first because you are beginning too late for my liking, and then because you are my brother."

Without hesitation he agreed. And not one day, whether he felt like it or not, did he weaken. When I think of it now I am amazed.

### Begins Study with Guilman

After five years of intensive training in all the necessary branches Guilman



admitted him as a regular auditor in October, 1899. This gave him a reprieve from military service, although he did one conditional year as oboist in the band of the thirty-second regiment quartered temporarily in Paris. In 1901 he was accepted as a pupil, but at the first competition he was paralyzed with nervousness and failed. He won a second accessit in 1902, returned voluntarily to military service at Reims, and, competing again in 1905, won a second prize. Finally, in 1906, he shared the first prize with Bonnet and Barié. I was not able to be present at the competition because on the 18th of May I fell when coming out of a lesson and broke my right leg. To my bed of pain afterward came Guil-mant and all the pupils to give me a report of the contest. The ordeal had ended in triumph and I was intensely glad. The three winners were really magnificent examples of our type of instruction.

In 1897, some time before entering the Conservatoire, my brother had been appointed organist at the chapel of the Holy Dominican Fathers in the Faubourg Saint-Honoré. There he acquired a practical knowledge of the church service. In 1902 he was choir organist at Notre-Dame-des-Champs and in 1904 he succeeded Camille André as organist of the main organ in that church. For ten years he played there at his 11 o'clock mass all the great music of the ancient and modern repertoire for organ. He broke deliberately with the tradition of his predecessors, who had never done anything but improvise at that service. From time to time when he wished it I jumped into a taxicab after my mass at Notre Dame and went to play at "my little sister's in the country" (*chez ma petite sœur des champs*, a charming play on the name Notre-Dame-des-Champs. Tr.) as my great big little brother used to say. In 1912 we played there together for the wedding of Franck's granddaughter. The priest, Father Arnal, officiated with extreme deliberation, giving us opportunity to present a real recital of the works of her famous grandfather. "Bébé" had become a keenly sensitive artist, imbued with the highest ideals. In his rich improvisations he displayed the soul of a poet, still a mystic, but without any affectation. He had written some charming pieces for organ, a mass and some motets, in a sober, meditative style. His outside activity was considerable. He had married in 1903 and had made himself a fine reputation as a teacher. With some of his friends he had also created an itinerant choir which sang services out in the region around Paris and even in the provinces. So he was in full activity when the war broke out.

#### Enter the Horrors of War

On Aug. 8, 1914, he was mobilized. He was 38 years old. A year passed without my seeing him, but he sent me news regularly from the front. On Saturday, Oct. 23, 1915, at 5 o'clock in the morning I was suddenly awakened by the ringing of the doorbell. I opened the door and saw a ghost enter, covered with chalky dust from head to foot, and unrecognizable.

"Here I am, old top, I want a bath," he said, and relapsed into silence. While he was bathing my servant made my son's bed for him in the room next to mine. He threw himself on it, said: "Excuse me, old fellow!" and was motionless. Half an hour later I went into the room to make sure that nothing was missing. He had gotten up out of bed and was snoring with clenched fists on the floor. He slept that way for twelve hours straight. Then suddenly he started up calling: "On guard! To arms!" He looked blank when he saw that I was in the room.

"That's right," he said, looking at me, "I'm not there any more," and coming to himself he told me all about the battle of Champagne from which he had just come. Since the Marne he had gone through everything without a wound.

During his ten days' leave music reclaimed his interest. Every day we went to his organ together and spent hours in the company of our great ancestors. He had found his good humor again. Once more his adorable nature came to light in witty remarks, intelligent observations and flights of fancy. Thrust brutally into a hell of dying and killing, he had returned to his normal life and could not help expressing his pleasure at every turn.

"I left behind me at the Trou Briquet the murdering soul which those wretches have given me, and here I have found my own again, the real one, quite new. I can hardly believe it."

The ten days passed like lightning. On the morning of the 31st he left for Alsace. I was never to see him again. In Switzerland, where I went in July, 1916, to have my eyes treated, I received word from him regularly every week. He related to me the vicissitudes of the monstrous convulsion in which he moved like an actor. In 1917 my 17½-year-old son fell at Champagne.

"Now I am fighting not only for France, but to revenge the poor kid. Don't you worry, I shall fight for me and for you, too."

#### Last Letter from His Brother

On April 30, 1918, I received his last letter, announcing his *croix de guerre* and the magnificent citation for which he had won it. On May 29, in an attack with other volunteers, he was reported lost. Six months later I received a letter from his captain informing me of his death. He had been struck by an Austrian shell and had literally gone up in smoke to heaven. Nothing of him was found. His grave I have dug in my heart, and there for seventeen years I have mourned him.

One of his companions in arms to whom he was deeply attached, a fine chap and faithful to his memory, brought me last May the manuscript of a mass written at the front by my dear brother. This mass, for several voices of the same range, was composed for a choir of *poilus* which he organized with some of his friends and which sang the offices in ruined churches or in the bombarded woods. Read this passage from one of his letters and you will have an exact idea of his faith:

"On Good Friday we made the stations of the cross in a wood. Heavy shells were raining around us, everything was crackling, a regular hell. Not a man was touched . . ."

He had declined promotion. His squad adored him, as did the entire company. "The little corporal" was his nickname.

"If our dear Bonapartist of a father were still alive, what would he say?" he remarked to me when he was on leave.

What I can say is that, until the death of my poor child, my brother fought the war without hatred, accepting it as the most horrible and the most harsh of duties. The dramatic death of his nephew, cut down in the flower of his youth, aroused his fury. His last letters express a curbed rage ready to break out on the first occasion. He was the best shot of his company. His captain assured me that from the end of 1917 he sought every opportunity for exercising his terrible skill, and alas, it succeeded too often!

Do we realize what those young people, the intellectual elite of our country, whose mental upbringing was the fruit of forty-four years of peace, suffered when turned over without any period of transition to the instincts of the most ferocious barbarism? When I think of it—and I have done nothing else for twenty-one years—I tremble to the depths of my soul. And when I think that right now there are those who would have us forget! When I realize that it is odious to them to have it mentioned, I wonder of what unknown matter, what unmentionable clay they are made.

#### Writes with a Heavy Heart

I hope you will forgive me for having digressed from my purely professional reminiscences, but this all weighed heavily upon my heart. I have only poured out the overflow here, keeping the main part to myself. Having to speak of my brother, who was also my mental and spiritual kin, I could not help saying all I did, since in him the artist and the man were one and inseparable. Those readers who knew him no doubt will feel him live again in these lines. My dearest wish is that the others, with understanding for the feelings I have obeyed in rendering this double homage to my brother, will form a true idea of his artistic and human personality. He fought and died in defense of a civilization which he felt must be preserved, the civilization of France. Praised be the shades of its martyrs!

(To be continued.)

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## Anthems for Easter and Other New Issues Fresh from Presses

BY HAROLD W. THOMPSON,  
Ph.D., Litt.D.

Last month I gave you notice of some new music for Easter, notably numbers by Marryott and Nagle. I hope that it is not too late to add some things which have just come from the press.

There are six more admirable carols. I expect that the most popular of these will be Harvey Gaul's "Easter Carol of the Three Orphans" (Galaxy), a tender melody with naive text. It is accompanied and is to be sung by mixed quartet or (preferably) chorus, plus a children's chorus or soprano soloist. So you can use this with five voices or with two choirs; either way you will have a delightful work.

Dr. Gaul's other number is an "Easter Carol of the Flame" (Gray), part of the Easter service of the sepulchre as sung by the Russians at Jerusalem. As the holy fire flames through the aperture of the tomb, the choir chants "Christ Is Risen" and all light their candles. You need a good baritone for the deacon's chant, a chorus which can sing in divided parts, and a solo choir. The work is accompanied and can be tremendously impressive as the shouts end on a grand cry of triumph. Certainly this is a noble pair of carols.

Dr. Dickinson has rearranged for junior choir (SAB or SA) two of his most popular carols—the Reimann-Seventeenth Century "By Early Morning Light," one of my own prime favorites, and the Polish carol "When the Dawn Was Breaking" (Gray). You can get parts for violin, cello and harp (piano), if you wish to add instrumental color.

Miss Davis has two lovely carols for women's voices. Of the two I think that I prefer "The World Itself Keeps Easter Day," for four parts, unaccompanied, opening with a soprano singing a pure and elevated melody, joined soon by all four parts in swinging rhythm. The other number is "Christ Is Risen Today," for three parts unaccompanied, a pretty strophic carol with three stanzas and refrain. Both of these are published by Galaxy.

### Five New Anthems of High Merit

There are five good anthems. I like best Mr. Webbe's "This Is the Day" ("Haec Dies"), a splendid accompanied anthem in eight pages, noble in melody, suave and yet vigorous in treatment, not difficult, though developed with admirable science (Gray). It is a grand anthem, which should be popular through many seasons—one of those inevitable compositions which are neither modern nor Victorian, but serene and satisfying, worthy of a great occasion. I do not recall any other anthem of Mr. Webbe's which has impressed me so deeply; it is obvious that this is one of the achievements of the year, and we do not get five anthems as good in an average season.

An impressive big number for double chorus is "Alleluia, O Day of Glory," by Miss Heckenlively (Gray), which justifies the praise I gave to her first anthem two years ago. The contrasting middle section is lovely, fluent writing; the opening and close are triumphantly sonorous. It is accompanied.

Three other good anthems are:

Johnson, A. H.—"An Easter Salutation." (Galaxy.) Unaccompanied with some divisions; admirable climax. The text is unusual, if a trifle "dulcet."

Scholin—"The Sunlit Hill." (Hunleth.) Unaccompanied chorus. Eight parts. Unusual text. Sensitive word painting; opportunity for impressive contrasts.

Hawkins—"We Come with Voices Swelling." (C. Fischer.) Unaccompanied; can be sung in four parts. Effective middle section, in which you hear the solo bass, then solo tenor, against humming. Five pages.

### For Palm Sunday; Cantatas, Solos

There are two new anthems published by Hunleth in St. Louis. Mr. Booth's "The Day He Rode as King" is a work of ten pages for unaccompanied chorus, with some division. The final section is rather obvious music, but the quality of the earlier part will carry it off. In his "O Hark, the Cry," based on a French Lenten carol, Mr. Scholin plays with chordal effects of an unaccompanied chorus. I wish that his writing had more

contrapuntal interest.

An English work in the tradition of Stainer is I. Burnell's "For Us Men" (Novello), a cantata for Passiontide with solos for mezzo soprano, tenor and bass. It runs to fifty-two pages of fluent, melodious and easy music. Two of the solos are well worth the price of the cantata—the soprano "Go to Dark Gethsemane," the best number in the cantata (and I think that it will sound well if sung by all the boys) and "Hear Me, O Lord," which will make a useful bass solo for Lent.

"The Song of Amos," by Charlotte Lockwood Garden (Gray), is an unusual work based upon the grand text of a prophet whose words certainly are appropriate this Lent, and developed musically through the use of twelve traditional Hebrew melodies. There are solos for soprano and baritone, rather short for separate performance, though I think that the soprano number on three pages, "Behold, the Days Come," might be used as an effective solo for Advent. To ears unaccustomed to the wailing Hebrew keys the music may become a little monotonous, as the composer no doubt knew.

Parker Bailey has the idea of arranging for solo voice five "Gospel Hymns" with a really interesting accompaniment (Gray). He has previously proved his ability to do just that very thing; so I was not surprised to find that the first issue of the new set, "Come, Sinner, Come," by Palmer, is decidedly effective and dignified. To my taste this is much better than a recent "heart-song" called "Had I Not Been Blind from Weeping" by Hulten (Summy), for medium voice, like the other.

### Publications for the Organ

A. D. Schmutz, who gave us an admirable anthem last year, has an interesting chorale prelude on "Lead, Kindly Light (Lux Benigna)" (Summy). It is a free fantasia on the opening motives, building up to a fine climax; and the poor congregation, so often puzzled to find the melody of such preludes, is never left in doubt. This will probably be much used in recitals and certainly will be welcome in services.

Mr. Edmundson has a set of "Seven Classic Preludes on Old Chorales" (J. Fischer), published together in a book at a reasonable price. This splendid set includes numbers sure to be favorites with the congregation—especially "Ein feste Burg" and "Fairest Lord Jesus."

Mr. Holler has collected a book of "Chime Preludes" (Gray), eight pieces including Sowerby's "Carillon" and the touching "Distant Chimes" which I heard played last month at the Boston service for its composer, the lamented Albert W. Snow. There are also three numbers by Peele, and others by Lemare, McAmis and Mehner. A good set!

The third volume of Dupré's edition of Bach's complete works for organ is now published by Bornemann in Paris and imported by Gray in New York.

Clifford Harker has a set of three admirable preludes on old French melodies: "Iste Confessor," in Rouen and Angers versions, and the Angers "Solemnis Haec Festivitas" (Novello). These are all fairly easy and very useful for services; one of the best English publications of the kind that we have had in a long time.

### Books for Junior Choirs, Etc.

Dr. William Lester publishes with Summy three books of numbers for junior choirs, all either original or founded on lesser-known folk tunes. These may be summarized as follows:

Carol Junior Choir Book. For unison with optional descants. Four anthems and four responses.

Cecilian Junior Choir Book. For two-part treble voices. Six anthems and four responses.

St. Dunstan Junior Choir Book. For SABar. Four anthems and four responses.

In all three sets the composer's melodic gift is foremost. The first set includes a lovely Somerset tune; the second set has a pretty setting of Charles Wesley's "Grace for a Child" and also an interesting number for a camp-meeting hymnal of 1852; the third has the famous Welsh tune "Ton-y-Botel."

Mark Andrews has an admirable "Book of Descants" (Gray) on two dozen of our best-known hymns.

The house of Novello is publishing as booklets a series called "Biographies of Great Musicians," listing at 25 cents apiece in New York and including the following, all excellent: "Mozart," by F.

Bonavia; "Mendelssohn," by N. Scott; "Bach," by H. Grace; "Handel," by W. A. Westrup; all of these are sane in judgment and charming in style. I have read them with pleasure and recommend them for the use of your students.

The most important book I have read so far this year is on Christian hymnody by Dr. J. R. Fleming, called "The Highway of Praise" (Oxford), which I should have received last year, but didn't. I wish to quote parts of it in a later article, but meanwhile I suggest it as a delightful Lenten reading, the work of a spiritual man who knows much about hymns.

### American Folk-Carol

John J. Niles of Kentucky irritates a good many of us folklorists by finding tunes we never heard, and usually finding more beautiful versions of the ones with which we are acquainted. He published the best collection of American songs of the great war, "Singing Soldiers" (Scribner); and when everyone said you couldn't find carols in our mountains, he got a book of them (G. Schirmer). One day he was sitting on a curbstone down South, listening to the bad hymns being sung by some wandering evangelists who were so little admired that a North Carolina mayor had just warned them to collect once more from a service and then leave town. Suddenly Mr. Niles heard a young woman's voice raised in a tune that has haunted me ever since I heard it from him a year or two ago. He persuaded the young lady to sing it over and over again until he was sure that he had it, and she was sure that she had enough to buy gasoline for the old Ford which carried the evangelists out of a town that didn't want them. As Niles sings it to the accompaniment of his marvelous "dulcimore" it is one of the most enchanting melodies we can claim. Recently he has been editing it for various kinds of performance. So far I have only one form, an arrangement for soprano solo and four-part chorus of women's voices. The carol or white spiritual is called "I Wonder as I Wander" (G. Schirmer). This is superlative music—almost as fine as "Deep River."

### EUGENE J. PHILLIPS DEAD; LONG IN GRAND RAPIDS CHURCH

Eugene J. Phillips, for twenty-five years organist and choir director at St. Andrew's Catholic Cathedral, Grand Rapids, Mich., died Jan. 27 in a hospital in Milwaukee. He was 45 years old.

Mr. Phillips had gone to Milwaukee, his former home, for observation and treatment for gall bladder trouble. Funeral services were held at Sacred Heart Church, Milwaukee.

Mr. Phillips was one of the soloists at the December concert of the Grand Rapids Symphony Orchestra, playing with Harold Bishop, a former pupil. Last September he celebrated his silver jubilee at St. Andrew's. He was an active member of the St. Cecilia Society and of the Symphony Society.

Mr. Phillips was born in Milwaukee, the son of Mr. and Mrs. Albert W. Phillips. He received his early education there and was a graduate of Pio Nono College. He saw active service in the world war.

Sixteen years ago he married Miss Katherine Janscheski, a well-known musician. Mrs. Phillips is president of the St. Cecilia Society and a soloist at St. Andrew's. She was at her husband's bedside when he died. Following his graduation he taught at Campion College, Prairie du Chien, Wis., and later was organist at Trinity Church, Milwaukee. He pursued further studies under Carl Andersch, Silvio Sciolti and Pietro Yon.

### PROMINENT TEACHERS FOR SUMMER AT WA-LI-RO CAMP

Camp Wa-Li-Ro, the summer choir school at Put-in-Bay, Ohio, announces a special course for choirmasters June 26 to 30. Boy choir training and the music and liturgy of the Episcopal Church will be covered during the four-day period, with Dr. Healey Willan of Toronto, Harold W. Gilbert of Philadelphia and Ray Brown of New York City on the faculty. A group of picked boys will sing the daily services and members of the clergy will take part in the discussions. The summer school is under the direction of Paul Allen Beymer and Laurence Jenkins.



## ORGAN COMPOSITIONS FOR LENTEN and EASTER PROGRAMS

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## What Anthem Sales Reveal as to Music for Lent and Easter

Statistics showing the Easter and Lenten music that apparently is most popular have been compiled for THE DIAPASON by Donald F. Malin, manager of the educational division of Lyon & Healy, Chicago, and a composer and church musician of high rank. These figures cast an interesting light on the material that is in greatest demand, based on the sales made by Lyon & Healy. The anthems are presented alphabetically, and not according to volume of sales. Mr. Malin's lists, which should prove of interest to every organist and choirmaster, are as follows:

### For Mixed Voices

"Alleluia! Christ Is Risen"—Kopolyoff-Gaul (acc.).  
"As It Began to Dawn"—Harker (S. or T.S.).  
"As It Began to Dawn"—Martin (S. or T.S.).  
"As It Began to Dawn"—Vincent.  
"Awake, Thou That Sleepest"—Maker (S.B.S.).  
"Awake, Thou That Sleepest"—Stainer.  
"By Early Morning Light"—Reimann-Dickinson (S.S., div.).  
"Christ, Our Passover"—Schilling (S.A.T.S.).  
"Easter Alleluia"—Marryott (8-part acc.).  
Easter Song—Fehrmann-Dickinson (div., acc.).  
"Hosanna"—Granier (S.S.).  
"In Joseph's Lovely Garden"—Arranged by Dickinson (S.S.).  
"In the End of the Sabbath"—Speaks (A.S.).  
"Morn of Beauty, O"—Sibellus-Matthews (4-part arr., acc.).  
"Morn of Beauty, O"—Sibellus-Matthews (8-part arr., acc.).  
"Open the Gates of the Temple"—Knapp.  
"Regina Coeli"—Werner (1 only).  
"Russian Easter Carol of the Trees"—Gaul (div., acc.).  
"Spanish Easter Carol of the Lambs"—Arranged by Gaul (div.).  
"Spring Bursts Today"—Thompson (div., acc.).  
"This Glad Easter Day"—Norwegian-Dickinson (S.A.B.S., div.).  
"Unfold, Ye Portals"—Gounod (div.).  
"Ye Choirs of New Jerusalem"—Whitehead.  
"Ye Watchers and Ye Holy Ones"—Arranged by Davison (piano and organ acc.).  
"Ye Watchers and Ye Holy Ones"—Arranged by Fisher (acc., div.).

### For Women's Voices

(For SSA unless otherwise indicated.)  
"Alleluia! Christ Is Risen"—Kopolyoff-Gaul (SSAA, acc.).  
"As It Began to Dawn"—Harker.  
"By Early Morning Light"—Reimann-Dickinson (S.S.).  
"Christ Is Risen"—Elvey.  
"Easter Chimes"—Scott.  
"Easter Hymn"—Abb.  
"Flowery Easter"—Donostia.  
"In Joseph's Lovely Garden"—Arranged by Dickinson (SSA, Opt. Bar.).  
"Morn of Beauty, O"—Sibellus-Matthews (6-part, acc.).  
"Unfold, Ye Portals"—Gounod-Hilton.  
"Ye Watchers and Ye Holy Ones"—Arranged by Davis.

### For Palm Sunday

The five most popular anthems for Palm Sunday, all for mixed voices, are:  
"Jerusalem"—Parker (T.S.).

"King's Welcome, The"—Whitehead.  
"Lift Up Your Heads"—Handel (SSATB).  
"Palms, The"—Faure (Bar.s.).  
"Ride On, Ride On"—Scott (S.T.s.).

### Lenten Anthems

The twenty-five most popular anthems for the Lenten season, for mixed voices, are shown in the following table:

#### MIXED VOICES.

"All in the April Evening"—Robertson (acc.).  
"Ave Verum"—Gounod (e.l.).  
"Ave Verum"—Mozart (e.l.).  
"Blessed Jesu, Fount of Mercy"—Dvorak.  
"Divine Redeemer, O"—Gounod.  
"Fierce Was the Wild Billow"—Noble (acc., div.).  
"God So Loved the World"—Stainer (acc.).  
"Go to Dark Gethsemane"—Noble (acc., div.).  
"Grieve Not the Holy Spirit"—Noble (T. or S.S.).  
"Grieve Not the Holy Spirit"—Stainer (acc., div.).  
"Hear My Prayer"—James (acc., div.).  
"Hear My Prayer"—James-Stickles.  
"Incline Thine Ear"—Arkhangelsky (acc.).  
"Incline Thine Ear"—Himmel (A.S.).  
"I Sought the Lord"—Stevenson (A.S.).  
"Jesu, Friend of Sinners"—Grieg-Dickinson (acc., div.).  
"Legend, A"—Tschalkowsky (acc.).  
"Sacred Head, O"—Hassler-Christian-sen (acc.).  
"Saviour of the World, O"—Goss.  
"Saviour of the World, O"—Pears.  
"Seek Ye the Lord"—Roberts (T.S.).  
"Sheep and Lambs"—Homer-Dels.  
"Surely He Hath Borne Our Griefs"—Handel.  
"Thou Knowest, Lord"—Purcell.  
"Turn Thy Face"—Sullivan.

### GEORGE W. VOLKEL NAMED FOR POST ON MUSIC FACULTY

George W. Volkel, F.A.G.O., has been appointed to a place on the music faculty of the Brooklyn College, New York. In addition to his regular work at Emmanuel Church, recitals, etc., Mr. Volkel is giving a series of recitals featuring the works of Bach under the auspices of Brooklyn College at the Brooklyn Museum (Sculpture Court). These recitals are broadcast over station WNYC every Wednesday at 1:05 o'clock.

The greatest congregation Mr. Volkel's church ever drew came out for the recent annual hymn festival. Five choirs, 150 voices, took part and it was a thrilling experience all around.

### In Memory of William D. Armstrong.

A memorial service for William D. Armstrong, the organist and composer, who died July 9, 1936, was held in St. Paul's Episcopal Church at Alton, Ill., his home city, Sunday afternoon, Feb. 19. Howard Kelsey was guest organist and he and other soloists presented a program consisting of Mr. Armstrong's compositions. The program was as follows: Dedication March, played by Mrs. Alexander McGuigan; Chromatic Chorale and Fantasia in D major; "Invocation" and Barcarolle (Mischel Petrucci, violinist); Toccata in D minor, "Hymn of Faith," "Grand Chorus"; Te Deum (choir of St. Paul's Church, Miss Anne Beckmann, director); Funeral March; "Legend of the Piasa Bird"; "The Resurrection" (Dorothy Bott, soprano); Communion, "Laudamus Te"; Choral Postlude (Clare Pettengill).



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December 17, 1896  
Incorporated  
December 17, 1896

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June 17, 1909  
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June 22, 1934

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#### Dr. Channing Lefebvre Is Placed in Nomination for Warden of the Guild

Channing Lefebvre, Mus. D., F.A.G.O., organist and choirmaster of Trinity Church, New York City, has been placed in nomination for warden of the American Guild of Organists for the year 1939-40. He will succeed Charles H. Doersam, who has held the office with distinction for a number of years and who refused a re-nomination. The slate was announced late in February by the committee on nominations, consisting of Samuel A. Baldwin, chairman; Clement Campbell, Oscar Franklin Comstock, Warner M. Hawkins and Grover J. Oberle. Other nominations are as follows:

Sub-Warden—Frank E. Ward, A. A. G. O.  
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For the council the following have been named, of whom seven are to be elected: Seth Bingham, F.A.G.O.; Lilian Carpenter, F.A.G.O.; Mary Arabella Coale, A.A.G.O.; Norman Coke-Jephcott, F.A.G.O.; Grace Leeds Darnell, F.A.G.O.; Charles Henry Doersam, F.A.G.O.; John Trevor Garmey, F.A.G.O.; George W. Kemmer, Hugh Porter, F.A.G.O.; Herbert S. Sammond and Morris W. Watkins, M.S.M., A.A.G.O.

The nominating committee calls attention to the following provisions of the constitution: "If any five members in good standing shall unite in the nomination of a candidate for any office, it shall be the duty of the general secretary to print the name or names so nominated upon the ballot with the candidates nominated by the nominating committee. But such nomination or nominations must be sent to the general secretary prior to April 1."

#### New York Events for March.

Two important events in New York City in March have been arranged by the public meetings committee, of which Miss Lilian Carpenter is chairman. Sunday evening, March 5, the annual three choirs festival sponsored by the Church of the Saviour in Brooklyn, where Morris W.

Watkins is organist and choirmaster, will take place. The choirs of this church, of the First Presbyterian of Brooklyn, R. Huntington Woodman organist and director, and of Holy Trinity Church, Ruth Tressel in charge, will take part. The festival will be held at Holy Trinity Church this year.

On March 21 the Guild test pieces in the 1939 examinations will be played by Miss Catharine Morgan of Norristown, Pa., at Christ Church, New York City. Afterward there will be a discussion of the tests with Dr. Channing Lefebvre, chairman of the examination committee, in charge.

#### York, Pa., Chapter.

The February meeting of the York Chapter was held at Mount Zion Reformed Church, Spring Grove, Pa. A program of organ and choir music was given by the choir of that church, the organist, Paul Lynerd, sub-dean of the chapter, and two organists from Hanover, Donald Pfaff and Mabel Hamm. A social hour followed in the recreation room of the church, attended by Guild members and guests.

FLORENCE ROTH CONRAD, Secretary.

#### Orlando Branch at Work.

The Orlando branch of the Florida Chapter had a meeting Feb. 14 at the home of Mrs. Beacham, who entertained with a buffet supper. Professor Christopher O. Honass, head of the Rollins Conservatory of Music in Winter Park, was present and spoke on "Choral Conducting." The annual Guild service was presented Sunday, Feb. 5, in St. Luke's Cathedral. It was a very beautiful and inspiring service. Plans are being formulated and hopes are high for a successful convention to be held here in May.

FLORENCE H. WILLARD, Secretary.

#### Are Your Annual Guild Dues for This Year Paid?

If by chance they remain unpaid, please communicate with the treasurer of your chapter without delay. The A. G. O. is revising the mailing list of those whose subscriptions to THE DIAPASON it pays. For obvious reasons the Guild cannot continue on this roll those whose remittances have not been received.

Avoid disappointment to yourself and inconvenience to the Guild and to THE DIAPASON by giving this small but important matter your immediate attention.

#### Plans Develop Rapidly for General Convention; Program in the Making

Plans for the general convention of the American Guild of Organists, to be held in Philadelphia June 20 to 23, are developing rapidly under the leadership of the Pennsylvania Chapter and its convention chairman, James C. Warhurst. Ready for announcement are recitals to be played by Edwin Arthur Kraft, F.A.G.O., of Cleveland, Dr. Charles M. Courboin of New York, Claire Coci, the young artist who recently came from New Orleans, and Dr. Francis W. Snow of Boston. All these except Miss Coci are seasoned convention players who have helped to make previous conventions successful. There is also to be a joint recital on the new Aeolian-Skinner organ in St. Mark's Episcopal Church by E. Power Biggs of Cambridge, Mass., and Ernest White of New York. Choral programs of special interest likewise are being arranged. A mixed chorus will sing under Harry C. Banks' direction, with the accompaniment of an orchestra, and a festival service by choirs of men and boys is to be directed by Harold W. Gilbert.

Among those who have accepted invitations to present papers are Duncan McKenzie of Carl Fischer, Inc., New York, whose work as an educator has won a high reputation for him, and who will speak on "Musical Literature"; Dr. William H. Barnes of Chicago, who will speak on a subject connected with organ construction; Frank R. Watson, the Rev. Dr. Joseph Fort Newton of New York, and Dr. Norman Coke-Jephcott, organist and choirmaster of the Cathedral of St. John the Divine, New York.

A trip will be made to St. Joseph's Convent, Chestnut Hill, for a demonstration of Gregorian chant. Another trip will be to the famous Overbrook School for the Blind, where a demonstration of Braille will be made.

Another special convention feature will be a recital on the organ in the convention hall, with its two consoles.

The committee in charge aims to provide for sociability as a special feature this year. To this end crowding of events will be avoided and the visiting organists will have an opportunity to become better acquainted, so that the convention may have as one of its results closer fellowship among Guild members in all parts of the United States.

#### Louisville Chapter Notes.

The Louisville Chapter held its February meeting at the French Village Feb. 6. At the business meeting which followed the dinner interest was centered

in the report by David Bishop on plans for the Sunday afternoon meeting which is to open the four-day Southern conference of music educators in Louisville. This meeting, which is under the auspices of the Louisville Chapter, is to be of a religious nature, and is to be open to the public. The program is to be opened with an organ prelude by Harry William Myers and will include a twenty-minute recital by W. Lawrence Cook and a number of choral selections by the Louisville Chorus, under the direction of Frederic Cowles.

Following the business meeting the guest speaker, Professor Dwight Anderson, dean of the school of music of the University of Louisville, gave an interesting and thought-provoking talk. The subject of the dean's remarks might have been boiled down to "What's Wrong with Church Organists?" While some may have felt that this was a barren field for discussion, there were many members who freely admitted that the average church music has innumerable faults which might be catalogued under such a heading. The two points which have impressed Professor Anderson above others are, first, the evidence of insufficient practice and preparation and, second, the choice of trite and unimportant music for choir and organ use. While some points made by the speaker are debatable, his criticisms were of a constructive nature and should prove helpful.

Most of the Louisville Chapter members are apparently concentrating their thoughts and efforts upon Lenten programs, since the only recent activity in evidence was a musical service combining an organ recital with several choir numbers, given Jan. 29 by Dr. Clarence Seubold and his choir at the Market Street Methodist Church.

Because of the Southern Conference of Music Educators, the next Guild meeting has been moved up to the second Monday in March, which is March 15.

W. MACDOWELL HORN, Secretary.

#### Poister Plays in Louisiana.

The Louisiana Chapter presented Arthur Poister, distinguished American organist, in a recital Feb. 11. The program, given in the University Theater, on the campus of Louisiana State University at Baton Rouge, was as follows: Toccata in F major, Bach; Chorale Preludes, "Humble Us by Thy Goodness" and "Come, Gentle Death," Bach; Passacaglia and Fugue in C minor, Bach; Andante in F major, Mozart; "Benedictus," Regner; "Grande Piece Symphonique," Franck; Toccata on "St. Theodolphe," Roland Diggle; Intermezzo from Suite for Organ (MSS.), Rowland Leach; Variations on a Noel, Dupré; Christmas Cradle Song, Poister; Finale from Seventh Symphony, Widor.



## News of the American Guild of Organists—Continued

### Riverside Church Is Scene of Triple Guild Event Held in New York

A very successful hymn forum and dinner was held at the Riverside Church, New York City, Jan. 31, followed by a fine demonstration of organ music based on chorales and hymn-tunes. The whole meeting was sponsored jointly by Guild headquarters and the Hymn Society of America.

At the afternoon session Carl F. Mueller, organist at the Central Presbyterian Church of Montclair, N. J., spoke on laying the right foundation for congregational worship through skillful training of the young. He said that their worship should be an expression of spiritual emotion suited to each age, not a dull foretaste of adult forms and material. In the discussion that followed Dr. Henry Wilder Foote and James R. Houghton of Boston, the Rev. Stephen Ayers of Clinton, Miss Grace Leeds Darnell and Miss Caroline Parker of New York took part. Carl F. Price followed with sensitive word pictures of the origins of hymn verses; "windows in the hymns" he called them. His vivid descriptions were greatly enjoyed.

Before adjourning for dinner, Dr. Oliver Huckel, retiring president of the Hymn Society, announced two important open meetings of that society on the Plymouth and Bay Psalm-Books, to be held Feb. 16 at Broadway Tabernacle, and Friday, April 21, at 4 p. m. in St. Paul's Chapel, Columbia University.

Events at the Riverside Church are memorable for their smooth functioning and the striking beauty of the rooms and building. At the dinner three short addresses were made by the Rev. Philip S. Watters, Hugh Porter and Vernon de Tar, all on the central theme of mutual cooperation between minister and organist toward finer expression of worship. Many clergymen were present as guests of their organists and there seems to be a growing appreciation among churchmen of the Guild's efforts in raising standards of church music.

Following the dinner the guests entered the church to hear a short talk by the distinguished scholar Hugh Ross, on the subject of organ material based upon hymn-tunes. Splendid examples of this work were then played by Andrew Tietjen and Ernest White—chorales and hymn-tune preludes by Bach, Brahms, Noble and Dupré. In the superb beauty of the Riverside Church we would gladly hear more recitals of this type to embrace many other composers who have written music truly for the church.

#### Coci Recital in New York.

Under the auspices of the A.G.O. Miss Claire Coci played a recital Jan. 23 at the Church of St. Mary the Virgin. The program included two chorale preludes and the D major Prelude and Fugue by Bach, the Fantasia of Cesar Franck and Liszt's Fantasia and Fugue.

Miss Coci, a young and prepossessing person, is organist at the Jesuit Church in New Orleans, is a pupil of Marcel Dupré and loves mostly to play Bach and the moderns. Early nervousness vanished as Miss Coci warmed up to her good-sized task and evinced a sound background and genuine musical feeling.

Outstanding were the Bach Prelude and Fugue and the Franck Fantasia—the Fugue was executed in a detached touch which gave a remarkable sense of definiteness and clarity; the Fantasia was the crowning point in its exquisite registration and its truly Gallic feeling of mystery and tenderness. To us the Liszt number seemed a definite anti-climax after so fine a fare; it said little beyond giving a generous display of technical prowess.

We hope to hear Miss Coci play many times.

WARNER M. HAWKINS.

#### Wisconsin Chapter.

The Wisconsin Chapter presented the following program Jan. 27 at Temple Emanuel B'nai B'rith, assisted by the temple quartet and Robert Long, tenor, and the organist, Mrs. Winogene Hewitt Kirch-

ner: Prelude, Chorale and Finale, Fifth Sonata, Mendelssohn (Mrs. Kirchner); ritual for Jewish service (temple quartet); solo, "My Soul Is Athirst for God," Gaul (Robert Long); anthem, "Lift Up Your Heads," Rogers (All Saints' Cathedral choir); "Rhapsodie Catalane," Bonnet (Mrs. Gertrude Barr); sermon, "The Lord Is My Shepherd" (Rabbi Baron); anthem, "Jerusalem," Gounod (All Saints' choir); Andante Cantabile, Tschaiakowsky (Arthur Damkoehler); hymn, "America the Beautiful" (congregation).

Guest organists were Mrs. Gertrude Loos Barr of All Saints' Cathedral and Arthur Damkoehler of Zebaoth Lutheran Church and the guest choir came from All Saints' Cathedral.

The Wisconsin Chapter sponsored a recital Feb. 7 by LaVahn Maesch at Immanuel Presbyterian Church. His program was as follows: Concerto in F major, Handel; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Sonata in G, Bennett; "Pantomime," Jepson; Pastorale on "The Moon Shines Bright" (from a set of Christmas pieces), Maesch; Toccata, Durufle.

Mr. Maesch has been making a name in the East as organist and composer. Not long ago he played one of the dedicatory recitals on the new organ at the University of Rochester in a series which included Dupré, Palmer Christian and Harold Gleason. Mr. Maesch is professor of organ at Lawrence College and choir-master and organist at the First Congregational Church, Appleton, Wis.

#### Julian R. Williams Plays in Missouri.

The Central Missouri Chapter convened at Columbia, Mo., Jan. 22. The session was devoted to a recital on the three-manual Kilgen organ in the auditorium of Stephens College by Julian R. Williams of Sewickley, Pa. This is the first time Mr. Williams has been heard in that section and he impressed his hearers as an outstanding recitalist, both in technical attainment and in command of his instrument. The playing of his Bach numbers was notable in the unusual clarity, precision and accurate synchronization of pedals and manuals. His registration was always well chosen.

The program as a whole was interesting to the Guild members and the audience, as it covered an unusual range of literature. It is to Mr. Williams' credit that a number of American composers were represented. The program was repeated at Missouri Valley College, Marshall, Mo., Jan. 26, on the new three-manual Kimball organ in Stewart Chapel. Both recitals attracted large and enthusiastic audiences. Mr. Williams graciously responded with encores in both recitals. His program was as follows: Two Classic Preludes, Garth Edmundson; Prelude and Fugue in A minor, Bach; Chorale Preludes, "Come, Saviour of the Gentiles," "O Thou, of God the Father" and "I Call to Thee," Bach; Allegro (First Trio-Sonata), Bach; Chorale in B minor, Franck; Allegro (Sonata in A minor), Claude L. Fichthorn; "The Bee," Schubert; "The Fisherman's Song" and "Pantomime," de Falla; Ancient Hebrew Prayer of Thanksgiving, Harvey Gaul.

CLAUDE L. FICHTHORN,  
Corresponding Secretary.

#### Georgia Chapter.

Although there was no regular meeting of the Georgia Chapter in February, the members have been active. The annual Guild service, which was to have been given by the choir of the Druid Hills Methodist Church under the direction of Miss Ethel Beyer, has been postponed because of the illness of several members of the choir.

In March the members of the chapter are invited to be the guests of Charles D. Beachler, director of music at the Berry School, Mount Berry, Ga. Dean Charles W. M. Johnson announced that Feb. 28 was a tentative date for a recital by Virgil Fox, whom the chapter will bring as an added attraction to music-lovers of the city.

One of the outstanding events in church history in the city of Atlanta took place Jan. 18 when the new Catholic Cathedral of Christ the King was dedicated. The ceremonies were of great dignity, led by Cardinal Dougherty of Philadelphia,

Archbishop Curley of Baltimore and Bishop Gerald O'Hara of the Atlanta diocese. The ordinary of the mass was "The Mass in Honor of the Child Jesus," by Schehl, sung with mixed voices. The proper of the mass was the Gregorian chant suitable for the day, sung unaccompanied by male voices. The responses were sung by a male choir. All of the services were planned by the Very Rev. Father Joseph Moylan, pastor of the cathedral, and the music was under the capable direction of Helen Riley Smith, organist and director.

ISABEL MAWHA BRYAN, A.A.G.O.

#### Carl Weinrich at Grand Rapids.

A well-arranged and splendidly played recital was given Jan. 26 at the Park Congregational Church, Grand Rapids, Mich., by Carl Weinrich, head of the organ department of Westminster Choir College, Princeton, N. J. The recital was sponsored by the chancel choir of Park Church and the Western Michigan Chapter.

The first part of Mr. Weinrich's program was devoted to the music of Bach and pre-Bach composers. He is recognized as one of the finest interpreters of these composers in the country and his reputation was well borne out, particularly in his playing of the Handel Concerto in D minor and several Bach preludes.

The second half of the program contained contemporary music with the exception of "A Rose Breaks into Bloom," by Brahms. Arthur Honegger's Fugue in C minor was an example of a traditional form handled in a modern manner. Mr. Weinrich was especially effective in the brilliant finale from the First Symphony by Louis Vierne, which closed the program.

#### Utah Chapter.

The Utah Chapter held its monthly meeting Feb. 4, with dinner at the Lion House, Salt Lake City. The Guild then went to the Lincoln Ward Chapel, where B. F. Pulham gave an illustrated talk on "The Mechanics of Organ Construction," explaining the older types of action, swell-boxes and consoles, comparing them with the modern ones. The members also examined the organ chambers, observing the newer kinds of pipes. Afterward an informal program was played by Selden Heaps. Dr. Frank W. Asper, dean, was in charge.

#### Monmouth Chapter.

The February meeting of the Monmouth Chapter was held at the home of Miss Abbie Strickland, Red Bank, N. J., Feb. 13. Dean Charles Patrick presided and discussed plans for sending delegates to the convention to be held in Philadelphia in June. After the business meeting a social hour was enjoyed. It consisted of a musical quiz with questions arranged and conducted by Dean Patrick, followed by a musical discussion. Appropriate prizes were awarded to the winners in each division. The refreshments and decorations were in keeping with St. Valentine's Day.

GLADYS J. BENNETT, Secretary.

### New Rules Will Govern the Wearing of Gowns and Academic Insignia

Morris W. Watkins, chairman of a committee which has been studying the subject of Guild gowns and academic insignia, has made a report and the committee issues the following findings which will constitute the rules governing the subject for all members:

a. No insignia may be worn by colleagues. But a colleague may purchase and wear the Guild pin.  
b. To wear the sleeve badge, one must be at least an associate. Other Guild degrees, all of which are in addition to the associateship, need, therefore, no comment here.

c. No special designation on the sleeve badge is provided for councilors, founders or colleagues. Councilorship or founder-ship or colleagueship does not constitute a Guild degree. Each is simply a designation. And so, without possessing the degree of associate, or above, a councilor or founder or colleague may not wear the badge.

Specifications:  
1. Gowns for all degrees are to be without sleeve bars.  
2. The fellow's hood is fashioned from crimson faille silk and lined with gold faille silk.  
3. The associate's sleeve badge will have a border of black braid.  
4. The associate-choirmaster's sleeve badge will be exactly like that of the associate with the exception of the border, which will be crimson braid.  
5. The fellow's sleeve badge will have a border of gold braid.  
6. The fellow-choirmaster's sleeve badge will have a double border, the inside to be crimson braid, the outside to be gold braid.

#### Western Washington Chapter.

The Western Washington Chapter held its monthly meeting Feb. 8 at the Y.W.C.A. tearoom in Seattle. We were pleased to welcome a new member, Miss Alice M. Grass, who came to us by transfer. Tentative plans were made for a Guild service on the last Sunday evening in February at Plymouth Church. Our speaker was Carl Paige Wood, recently named director of the school of music at the University of Washington. Last fall Mr. Wood made an extended tour of the East and he had many interesting things to tell us about the organs he visited and the recitals he heard.

ADA MILLER, Secretary.

#### Miami Chapter.

The Miami Chapter spent an enjoyable hour Feb. 6 when the ladies of Tamiami Temple Methodist Church served dinner to them. In the absence of Mrs. E. R. Trevorton, organist of the church and dean of the chapter, Mr. Trevorton acted as host and toastmaster. The Rev. C. Stanley Lowell, minister of the church, delivered a brief inspirational address on the spiritual value of music. Dr. E. E. Brandon, dean emeritus of Miami University, Oxford, Ohio, was another guest speaker whose address was full of wit and entertainment.

## ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

**WRITE NOW!**

## News of the American Guild of Organists—Continued

### Palmer Christian Recital

#### Prominent Tulsa Event; Death of Mrs. E. E. Clulow

The Oklahoma Chapter held its February meeting the night of the 13th at Trinity Episcopal Church in Tulsa. From all sources have come expressions of satisfaction over the Palmer Christian recital. The treasurer reported a substantial gain in the balance on hand, and an impressive augmentation in membership, 112 subscribers being added to our chapter list. Dean Hine read an invitation from the Oklahoma City Chapter for a joint meeting of the two chapters, April 24 or 25, to be held in St. Paul's Cathedral at Oklahoma City, the Oklahoma City Chapter to provide a dinner and the Oklahoma Chapter a recital.

This February meeting brought the fourth number in the series of lectures on church music. Mrs. E. H. Benedict gave a most interesting and instructive paper on the subject "The Psalter Tunes."

Sub-Dean Carl Amt has invited the chapter to a recital by Arthur Poister the night of March 3 at A. and M. College, Stillwater.

The chapter will hold a vesper service Sunday evening, March 5, at Trinity Episcopal Church.

As has been previously announced, Palmer Christian was presented by the chapter in recital Jan. 28 on the organ of the Central High School. The program in full was: Introduction and Allegro, Concerto in B flat, Handel; "Toccata per L'Elevazione," Frescobaldi; "Minuet et Gigue en Rondeau," Rameau; Fantasia and Fugue, C minor, Bach; "A Gothic Prelude," DeLamarier; "Haze," Doty; Chorale in A minor, Franck; Scherzetto, Vierne; "Clair de Lune," Vierne; Chorale Improvisation on "In dulci Jubilo," Karg-Elert. Following the recital the chapter held a reception in honor of Mr. Christian at the Guild Hall in Trinity Episcopal Church.

We are grieved to report the passing of one of our most highly valued members, Mrs. E. E. Clulow, who died Feb. 14. She was a charter member of our chapter and its dean from 1925 to 1926. Mrs. Clulow had been organist of the Boston Avenue M. E. Church for the last nineteen years. She was always ready to serve in all the musical activities of Tulsa. Her passing causes a great loss in the community. The funeral was held at the Boston Avenue M. E. Church, the quartet and full chorus choir sang and three organists took turns at the console—Mrs. J. H. Engelbrecht, Mrs. John S. Kolstad and John Knowles Weaver.

JOHN KNOWLES WEAVER, Registrar.

#### Choir Festival on Air in Richmond.

The musical departments of nearly a score of churches in Richmond, Va., are participating this season in the broadcast choir festival, said to be the first program of its type to take the air. Every Sunday afternoon from October to March the program of a designated church is broadcast by station WRNL. Indications by mail are that this distinctive radio musical feature immediately attracted an audience that has grown steadily.

The Sunday broadcast choir festival was arranged by William Clyde Hamilton, production manager of WRNL and himself an organist, through the cooperation of the Virginia Chapter, of which Louis Weitzel is dean. The programs usually consist of quartet, trio, duet and solo selections by singers of the church choirs, with organ or piano accompaniment. The music is almost exclusively religious. So successful has this undertaking proved that station WRNL already is planning a considerable expansion of the idea next season.

The current schedule was arranged with cooperation of the following: First Baptist Church, D. Pinckney Powers, director; Grace and Holy Trinity Church, O. Scrivener, director; Centenary Methodist, Shepherd Webb, director; Second Presbyterian, Mrs. Conway Gordon, director; Barton Heights Baptist, W. Plunkett Martin, director; St. Mark's Episcopal, Robert C. Hyde, director; Broad Street Methodist, Mrs. Henry Garber, di-

rector; St. Giles' Presbyterian, Louis Weitzel, director; Denny Street Methodist, W. Reginald Walker, director; Northside Baptist, Mrs. Lucille Wood, director; First Presbyterian, James Snyder, director; St. Paul's Episcopal, Mrs. Sidney Swann, director; Parkview Baptist, James Taylor, director; Central Methodist, Mrs. B. P. Vaden, director; All Saints' Episcopal, Charles Craig, director; Pace Memorial, Beulah Hatcher, director; and Woodland Heights Baptist, Mrs. Lucy Owens Harvey, director.

#### Dr. Thompson Speaks in Boston.

The annual dinner of the Massachusetts Chapter was held at the Hotel Myles Standish, Boston, Jan. 30. Owing to a severe storm the attendance was much smaller than usual. After the dinner there was a brief business session, with Dean Whitford presiding. At the conclusion of the business session Mr. Whitford introduced the speaker of the evening, Dr. Harold W. Thompson of THE DIAPASON, who spoke on the subject "Folk-Lore as an Organist's Hobby." Dr. Thompson introduced many unfamiliar stories of his own collecting, pointing out the various origins in each instance.

Following the talk there was a brief social period and an opportunity was provided to meet the speaker of the evening.

GEORGE FAXON, Secretary.

#### New Dean for Long Island.

The Long Island Chapter held its first meeting of the new year Jan. 26 at the new cathedral house of the Cathedral of the Incarnation, Garden City, through the courtesy of Maurice Garabrant, cathedral organist. The business meeting was preceded by a dinner arranged by Mrs. Garabrant. After dinner Dean Luis Harold Sanford called the meeting to order and then resigned as dean. He explained that his new church position in Philadelphia makes it necessary for him to be absent from the city so much of the time that he could not carry on the work. Sub-Dean G. Everett Miller automatically became dean and Jean Pasquet was elected sub-dean.

After discussing plans for meetings for the remainder of the season and other business, the party adjourned to the cathedral, where Mr. Garabrant gave a short recital on the large Casavant organ. It was originally planned for Mr. Garabrant to give his recital on the new Aeolian-Skinner memorial organ in the new cathedral house, but the organ was not completed, and the chapter is looking forward to this pleasure at a later date.

JOANNE TUCKER, Secretary.

#### Northern Ohio Chapter.

About 150 members and friends of the Northern Ohio Chapter attended the February meeting Monday evening, Feb. 13, at the Holtkamp organ shop, where a compact ten-stop straight organ, built with sliderchests, was used for the program. Several performers each played one selection and one talk was given. Before the program Walter Holtkamp discussed the theories of the sliderchest. The program was: Allegro-Vivace, Sammartini-Edmundson (Kathryn Funk); "Carillon," Sowerby (Richard Bower); Christmas Concerto, Corelli (Walter Blodgett, Alvina Wochele and students of the Music School Settlement); a talk on the Seashore tests (Dorothea Doig); Trio-Sonata No. 1, Bach (Melville Smith); Fantasy and Fugue in G minor, Bach (Erwin Jospe).

Following the music came an informal social hour, with refreshments. These pleasant and instructive evenings at Holtkamp's, held too infrequently during the last ten years, always attract the largest number of chapter members of the season.

PAUL ALLEN BEYMER.

#### Oregon Chapter Events.

Two events recently sponsored by the Oregon Chapter have been a service of music at Portland's principal Jewish synagogue, Temple Beth Israel, Jan. 6, and a luncheon Jan. 15 in honor of Virgil Fox on his recent Northwestern tour. The great temple was filled near to capacity to hear the antiphonal and motet choirs of the Hinson Memorial Baptist Church under the direction of Lauren B. Sykes sing double choir and a *cappella* anthems. The regular liturgical service of music was under the direction of the

temple organist and director, William Robinson Boone, and Mildred Waldron Faith and Jean Harper, respectively, played the organ preludes and postlude.

#### District of Columbia Chapter.

The monthly meeting of the District of Columbia Chapter was held Feb. 7 in the parish hall of Epiphany Church, Dean Arthur W. Howes, Jr., F.A.G.O., presiding. A meeting of the executive committee at which chapter business was transacted immediately preceded the general meeting. The feature of the evening was the presentation of the *a cappella* choir of the First Congregational Church by its director, Ruby Smith Stahl. A demonstration rehearsal was held, two familiar anthems being used, after which Mrs. Stahl graciously answered the many questions which were asked, giving basic principles of choral technique and methods of attaining the high standards to which all sincere directors aspire. The usual social hour completed the evening.

MRS. JOHN MILTON SYLVESTER, Registrar.

#### Guild Service Held at Erie.

The Erie Chapter held a Guild service at St. Matthew's Lutheran Church, Erie, Pa., Feb. 6. The musical part of the program was given by the church choir under the direction of Mrs. R. E. Derheimer, organist and director. The Rev. Sheldon S. Schweikert, pastor of St. Matthew's, gave an explanatory talk on the Lutheran liturgy. After the service a business meeting was held. Plans were completed for the second annual choral festival, held at the Church of the Covenant Sunday, Feb. 26. Eight choirs, 220 singers, made up the festival chorus. The massed numbers were conducted by O. L. Grender, Gustav A. Nelson and Edward H. Johe. Mr. Johe was at the organ for the service. Several choirs also sang individual numbers.

DORIS M. FAULHABER, Secretary.

#### G. Donald Harrison Speaks in Indiana.

The Indiana Chapter met in the historic Second Presbyterian Church, Indianapolis, Jan. 30. After a dinner and social hour, G. Donald Harrison, technical director of the Aeolian-Skinner Organ Company, read a paper on the present trend in classical organ design and cited the organ installed in the Germanic Museum at Harvard University. A recital was played by Ruth Elizabeth Graham, M.S.M., of our own chapter. She was assisted by Mary Ellery Smith, soprano, and Gladys Blake, contralto, of the church quartet. Charles F. Hansen, organist and director at the church, accompanied.

The next meeting is scheduled for March 14 and is to be an ensemble program in McKee Chapel of the Tabernacle Presbyterian Church.

VIRGINIA JEFFY, Secretary.

#### Chesapeake Chapter News.

The principal feature of the February meeting of the Chesapeake Chapter was a dinner held at Brown Memorial Church, Baltimore, at which the members invited their ministers to be their guests. The dinner was prepared and served by the choir of Brown Memorial Church. The speaker of the evening was the Rev. Don Frank Fenn, D.D., rector of the Church of St. Michael and All Angels, who delivered an address on "Music and Worship." The regular business session followed.

The chapter will cooperate with the Peabody Conservatory of Music in presenting, on March 6, the third organ recital of the current series, the recitalist to be announced.

RALPH H. REXROTH.

#### Fort Worth, Tex., Chapter.

Mr. and Mrs. Rey Hawley entertained the Fort Worth Chapter with a dinner party in their home Feb. 10. After dinner a business meeting was held and great interest was shown in the last recital of the season, at the First Presbyterian Church, March 13. This will be played by Dora Potet of Dallas, and Fort Worth is expecting this to be the climax of the season's activities. The other recitals of this year were played by Paul Callaway and Palmer Christian.

MRS. PAUL JOYCE, Reporter.

### Willis Johnson Plays

#### for Minnesota Chapter; Describes Hall Organ

The February meeting of the Minnesota Chapter was held Feb. 13 at Gethsemane Episcopal Church in Minneapolis, with Dean C. Wesley Andersen, A.A.G.O., presiding. After an excellent dinner served in the parish-house by the ladies of the church, a short business session was held. The Rev. T. S. Higgins, rector of the church, gave a short talk, welcoming the Guild members and their friends and dwelling upon the kinship between the clergy and church organist. Willis Johnson then discussed briefly the construction of the four-manual Hall organ and commented on his recital program, which followed the dinner meeting.

Mr. Johnson displayed splendid musicianship and discrimination in the use of the organ's resources. His interpretation of the Bach numbers and Karg-Elert's "By the Waters of Babylon" was especially impressive. The program was as follows: "Electa ut Sol" and "Stella Matutina," Dallier; Variations on "The Woods So Wild," Byrd; Rondo, d'Aquin; Chorale Prelude, "Deck Thyself, My Soul," Brahms; Sonata 5 (Allegro and Largo), Bach; Toccata in D minor, Bach; Prelude on "Now Sinks the Golden Sun," Simonds; Intermezzo from Symphony 3, Vierne; Chorale Improvisations, "By the Waters of Babylon" and "Lord Jesus Christ, Turn Thou to Us," Karg-Elert.

AGNES WUNDERLICH, Secretary.

#### Northeastern Pennsylvania.

The January meeting of the Northeastern Pennsylvania Chapter was held Jan. 28 at the Scranton Chamber of Commerce, when Miss Marjorie Brooks, instructor of harmony at Mansfield Teachers' College, was the speaker. She was assisted by Walter Retan, pianist.

Miss Brooks' subject was "Modern Music" and her description of the methods employed and material used by the moderns was illuminating. Numerous examples from works of Casella, Tansman, Ibert and Chasins were played by Mr. Retan and their structure and material were analyzed by Miss Brooks. At the close an informal reception was held at the Community Coffee Shop.

On Sunday, Feb. 12, at Immanuel Baptist Church, an unusually interesting program was presented, showing several ways in which certain chorales have been treated by various composers. The chorale itself was played at the beginning of each group, followed by three varying treatments. The following organists participated: Ruth A. White, A.A.G.O., Helen Bright Bryant, Mus. B., Grace Berry, Frieda Nordt and Howard Anthony, A.A.G.O. The program was as follows:

"A Mighty Fortress Is Our God," Luther (Chorale Prelude, Hanft; Chorale Prelude, Bach; Chorale Improvisation, Faulkes). Miss White.

Trumpet Tune and Air, Purcell. Miss Nordt.

"O Sacred Head Now Wounded," Hassler (Chorale Prelude, Bach; Chorale Prelude, Kellner; Chorale Prelude, Brahms). Miss Berry.

Adagio and Gavotte from Third Concerto, Handel. Helen Bright Bryant.

"Our Father Who Art in Heaven" (Chorale Prelude, Pachelbel; Chorale Prelude, Bach; Chorale and Variations from Sixth Sonata, Mendelssohn). Mr. Anthony.

#### Texarkana Chapter.

The Texarkana Chapter met Feb. 1 at the First Congregational Church. Among the major decisions of the business meeting was a vote on a recital by Allan Bacon to take place April 10. The interest aroused by the discussion of plans for the hymn festival March 5 was enthusiastic. The musical program, in charge of Mrs. Cozia Hynson Case, opened with two organ selections by her—Concert Overture in B minor, Rogers, and "Harmories du Soir," Karg-Elert. Mrs. Case and Miss Barbara Rogers played a two-piano number, Hungarian Rhapsody, Liszt. Mrs. William Hibbitts, dean of the chapter, closed the program with the "Piece Heroique," Franck, and "Ariel," Van Denman Thompson.

DAVID H. WITT.



*News of the American Guild of Organists—Continued*

**Professor Leo C. Holden  
Buffalo Chapter Guest  
for Its Annual Recital**

On Feb. 7 the Buffalo Chapter presented its annual recital of organ music, this year inviting as its artist Leo C. Holden, Mus. B., professor of organ at the Oberlin Conservatory of Music. The recital was given in Westminster Presbyterian Church, where Mr. Holden displayed the full resources of the four-manual Austin. His mastery of a clear staccato as well as a fine legato, together with his rare ability in interpretation and registration, have made this one of the finest performances Buffalo has ever heard. Mr. Holden played: Minuet and Gigue, Rameau-Dickinson; Chorale Preludes, "Alle Menschen müssen sterben" and "Nun freut Euch," Bach; Vivace from Trio-Sonata 6, Bach; Toccata in C major, Bach; Scherzo from Symphony 4, Widor; Allegro from Symphony 6, Widor; Variations on a Theme by Gevaert, Mauro-Cottone; "Elevation," Debat-Ponsan; Fugue, "Ad Nos, ad salutarem undam," Liszt.

The Buffalo Chapter has been enjoying an exceptionally fine season of programs. Harold Gleason of the Eastman School of Music, Rochester, spoke to the members in the fall about "Organ Repertoire." He spoke in behalf of the nineteenth century organist, giving specific illustrations from the modern schools of each country. It was a privilege to have present Miss Catharine Crozier, also of Eastman, who demonstrated these illustrations at the organ.

The annual Guild service took place in the First Presbyterian Church, where the Rev. R. B. Hindman, minister of the church and chaplain of the chapter, made the address. Music by the church choir was directed by Squire Haskin.

In November the annual choir rehearsal for Guild members was held under the direction of DeWitt C. Garretson. The points used and explained were those presented by Father Finn at the summer school last June under the auspices of the Buffalo Chapter. The choirs called upon for their services at this time were Mr. Garretson's own boys from St. Paul's Cathedral and the United Lutheran Choir of Buffalo.

Something new to Buffalo organists was an illustrated lecture on "Hymns through the Ages" by the Rev. Louis E. Daniels, canon of Trinity Cathedral, Cleveland. The lecture was designed for organists and clergy. Well attended, it was received with great enthusiasm. Hymns representing the eight periods of Christian hymnody were sung by the group, the modern hymns coming from Canon Daniels' "Songs of Praise."

**Missouri Chapter.**

The regular dinner meeting of the Missouri Chapter was held Jan. 30 at Eden Seminary, St. Louis, with Howard Kelsey as host. The program was in the form of a Guild service in the chapel of the seminary, the seminary choir being the major attraction of the evening. The

**HINTS TO CORRESPONDENTS**

Accounts of chapter events should be sent in with the greatest promptness, so that they may be printed when they are still news, and not ancient history. Do not record March events in May or July.

Do not "pad" your stories, but make them short and crisp, without sacrifice of important facts, so that they will attract every DIAPASON reader. Eliminate trivial details. And remember that not all recitals need to be described as "most brilliant," nor all luncheons and dinners as "delicious" and other events as "delightful."

Write on one side of the paper only, and if at all possible use the typewriter. Be accurate as to all spellings of proper names. The date on which an event takes place is essential to a news story.

Return envelopes addressed to THE DIAPASON are printed for your convenience. Write to this office for a supply.

All routine news must reach the editorial office by the 18th of the month. News of late events and emergency news of importance can be taken ordinarily as late as the 25th.

litany of confession, with response from the Serbian liturgy, followed by the singing of the hymns of the great liturgies, made up the program. At dinner the chapter was privileged to hear a motet choir, a separate group from the seminary choir, sing compositions of Ippolitoff-Ivanoff, Bortniansky and Bach, with Mrs. Howard Kelsey singing the contralto solo in Bach's "O Saviour Sweet." The business meeting was presided over by our dean, Henry Walser.

EDWARD SKIPWITH, JR., Registrar.

**Central New Jersey.**

The annual dinner of the Central New Jersey Chapter was held at the Trenton Y.W.C.A. Feb. 6. Following the dinner a fine entertainment was provided in the form of a "question bee," with Edward W. Riggs as "Professor Quiz."

ELLA M. LEQUEAR, Secretary.

**Virgil Fox at Cincinnati.**

The Southern Ohio Chapter presented the young American virtuoso Virgil Fox in a recital Feb. 2 at the Covenant-First Presbyterian Church, Cincinnati. The audience followed the performance with intense interest. His choice of color combinations showed a musical insight linked to romantic ideals.

After the recital, to which were added two encores, many people crowded around Mr. Fox to offer congratulations.

EVA PEALE, Registrar.

**Rocky Mountain Chapter.**

The regular meeting of the Rocky Mountain Chapter was held Feb. 20 at the Blanche Dingley Mathews School in Denver. The feature of the evening was a talk on "The Gregorian Modes." The speaker was Canon Winfred Douglas, probably the leading American authority on this subject. It was an interesting and instructive talk. Mrs. Blanche Chase displayed the new choir and organ music which was sent by several publishing houses at the request of the chapter. This music will be placed on file for inspection by the members. A social hour followed the meeting.

FRANCES JANE MCCOLGAN, Secretary.

**Central Tennessee.**

The Central Tennessee Chapter entertained the pastors at the regular meeting of the chapter, which came on St. Valentine's Day. Dinner was served by the ladies of Christ Church, Episcopal. After dinner a round-table talk was held. The dean, Paul Luther McFerrin, introduced Sidney Dalton, who presided as toastmaster. Brief addresses were made by Dr. I. W. Gernert, pastor of the First Lutheran Church, and Dr. Charles Washburn of Scarritt College. An interesting discussion on the topic "Correct Wedding Music" was entered into by the entire company. The evening was brought to a close with a half-hour recital and demonstration of wedding music. F. Arthur Henkel, organist and choirmaster of Christ Church, was at the console and Lawrence Riggs of Ward-Belmont commented upon the selections.

P. L. MCFERRIN, Dean.

**FRANK B. JORDAN**

**FRANK B. JORDAN MADE DEAN  
AT ILLINOIS WESLEYAN**



The appointment of Professor Frank B. Jordan as dean of the school of music of Illinois Wesleyan University has been announced by President Wiley G. Brooks.

Professor Jordan has been a member of the faculty of the school of music for twelve years, having been head of the organ department since 1930. Beginning as a student in the school of music, the new dean has advanced rapidly through five ranks to his newest position at the age of 31. The various steps have been from student assistant to instructor, head of the organ department, chairman of the graduate committee and dean of the school.

The position of dean was left vacant when Dean Arthur E. Westbrook resigned to take a similar position in the school of fine arts at the University of Nebraska.

Following his graduation from Illinois Wesleyan, Mr. Jordan took his master's degree from the Chicago-Bush Conservatory, with a major in organ under Arthur Dunham. He has also studied at the University of Wisconsin, the University of Illinois and the Westminster Choir College. He has coached under Edwin Arthur Kraft of Cleveland. For the last ten years Mr. Jordan has been director of music at the First Christian Church of Bloomington.

**Pipe Organs in Homes**

[Editorial in The Etude.]

The American home of today is rich in musical instruments. In the time of the Puritans the home that owned a fiddle, or a hautboy or a flute was one of wealth. How dumbfounded Miles Standish and Governor Winthrop would be if they were to return and go into a modern home where there are not only a piano, a violin, a phonograph and a radio, but a real pipe organ, not pumped by hand power, as were those of only fifty years ago; but by an electric motor that may be turned on and off with the ease of turning a switch for a light. Time was, within the memory of the present generation, when the organ in a private dwelling was a comparative rarity. Fortunate was the host who could include this delightful form of entertainment for his guests. They, in turn, carried away, as one of the pleasantest of recollections, the memory of music such as only the organ can provide.

That rare treat is no longer for the few. Almost overnight, by leaps and bounds, progress in inventive genius and manufacturing skill as applied to the pipe organ has made it possible for the average, instead of the exceptional, home, to have organ music that adheres to the ancient tradition in the incomparable quality of tone that comes from accurately voiced pipes.

This progress supplies a price to fit the purse, a design and size adapted to the individual home, an ease of installation that involves no building changes—in all, as simple as inserting a plug in an electric outlet in the floor or wall. These pipe organs with pipes, for the home, have the same rich tone quality as the great church instruments; they are voiced in their speech by the same artists who preside over this important phase of the largest of installations. It is not infrequently that one finds among business men amateur performers who not only can give good account of themselves with Bach, Rheinberger and Merkel, but who also have a wonderful time delving into Debussy and Ravel.

Dr. Charles E. Anderson, for the last three and a half years organist of the First Presbyterian Church, Alhambra, Cal., has resigned to become organist of Westminster Presbyterian Church in Alhambra.

**CONGREGATION BUYS PARTS  
AND IS BUILDING OWN ORGAN**

With a congregation of only 140, the task of raising money to buy an organ for the Riverside United Church, of Riverside, Ont., near Windsor, seemed too difficult. Then the pastor, the Rev. A. Earl Waghorne, solved the problem. For \$800, he said, the parts could be bought and if the members of the congregation would do the work, he could direct them. As a hobby he had studied construction of the instrument, and while preaching in Manauin and Chatham, Ont., had taken part in building organs. The congregation volunteered to a man—and woman—and last September work was begun by forty-four men and five women, according to press reports. The organ will be ready for the Easter services.

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## THE DIAPASON

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CHICAGO, MARCH 1, 1939

## A LESSON IN PROMOTION

One of the characteristics of the organ profession has been its diffidence. If ever an industry hid its light under a bushel it has been the organ building business. Sometimes it has seemed as if modesty had been carried to the point where it no longer is a virtue. What is the result? New inventions come in, claim the qualities and resources of the organ, spend for advertising sums that would stagger the most progressive organ builder and receive more publicity and arouse more public discussion in a few months than all the great organs of the country have provoked in two decades.

Now other branches of the musical instrument trade are not so self-effacing. Take, for instance, the piano manufacturers. They have been, from time immemorial, of the earth earthy. They have realized that they have a responsibility to the public to give them 100 cents value on the dollar—at least in the cases of the better manufacturers. At the same time they have never lost sight of the fact that if you do not blow your own horn it will not be blown. Some of our friends of the piano trade may have aggressive qualities that we do not admire, but we can hardly accuse them of being asleep when they can scent any chances to boost and sell their product. So we might well study their methods with the view to imitation.

In New York last month there was held what was described as a piano trade clinic, at which "promotion" was the watchword. The proceedings at this meeting were interesting. For instance: A 25 per cent increase in unit sales, which they hope to achieve through more aggressive merchandising and promotional activities, is the goal set for this year by the piano industry. Lawrence H. Selz, publicity director for the National Piano Manufacturers' Association, told the dealers. Sales last year reached approximately 100,000 units, he said, a decline of 6,000 from the 1937 level. Of the 10,983,000 pianos now in use through the country, Mr. Selz told the dealers, over half are more than sixteen years old, an age at which, he maintained, the instruments have lost their efficiency. Cultivation of this replacement market and expansion of the existing demand for new pianos, he said, will enable the industry to increase volume steadily for years to come.

The dealers disclosed that they contemplate a special piano promotion to coincide with national music week, May 7 to 14. Newspaper advertising material will be furnished to dealers by the national association and special counter and window cards and window streamers to stores.

Other speakers at the day's meeting pointed out that the "present generation in the United States is being brought up to be the most musical in the world," and

explained that a steady and rapid growth in piano sales may be expected for years to come. They said that more than 2,000 symphony orchestras exist in this country at present, compared with less than two dozen a generation back. More piano instruction is now given than at any previous time in the country's history, they asserted.

There is much that is suggestive to the organ builders in all this. At the instant there comes to mind the large number of silent municipal organs and instruments in other public buildings. Could the public be educated to demand that these organs be played? Could it be convinced that the large investment in these instruments should no longer be permitted to go to waste when they can be made community assets? Of course, the radio has cut into the audiences that would be attracted to public recitals; but, after all, there are places with a population of 60,000 to 500,000 where there are no great orchestras and where there are no doubt enough people who desire close contact with their music rather than to get all of it over the air.

Then there is the suggestion of replacement. A movement for replacement or rejuvenation of old organs is long past due. Every organist should take part in a campaign to prove that organs do not preserve their youth and effectiveness and modernity for half a century any more than does a human being. If all of the antiquated instruments in the churches of America were to be rebuilt and modernized, or, if not worth the cost of reconstruction, were to be replaced with new ones, the organ factories of the country would be busy for years to come. And if the present generation is the most musical in history, as many believe, it is necessary only to lead it to turn its attention to the situation. If the piano trade can set for itself the goal of a 25 per cent increase in business there seems to be no reason why the organ world cannot do it too, if it will make itself heard.

A benefit from the electronic competition of the last few years that is recognized generally is that it has made the public organ conscious. Perhaps a way could be found to relieve the electric competitors of a part of the task of bringing this about. They have paid the organ the sincerest flattery, imitation; why not flatter them by adopting some of their promotional policies?

## A DIGRESSION

Louis Vierende digresses, as he says, from purely professional reminiscences in the installment of his memoirs published in this issue of THE DIAPASON, to pour out the overflow of his heart, though "keeping the main part to myself." And in so doing he proves that he can express his emotions as well in prose as in the poetic medium of musical composition. The tribute to the memory of his brother, who fell in the world war, impresses one as a classic, and it has lost nothing in the beautiful translation of Mrs. Barrow. In his recital of only one of the thousands of tragedies of the great conflict, Vierende draws a vivid picture of the horrors of war. Those who preside over the destinies of nations might well heed this portrayal of the transformation of a young idealist, in whom religion and love for the organ were uppermost, into a mad destroyer of his fellow men.

What I can say is that, until the death of my poor child, my brother fought the war without hatred, accepting it as the most horrible and the most harsh of duties. The dramatic death of his nephew, cut down in the flower of his youth, aroused his fury. His last letters express a curbed rage ready to break out on the first occasion. He was the best shot of his company. His captain assured me that from the end of 1917 he sought every opportunity of exercising his terrible skill, and alas, it succeeded too often!

Do we realize what those young people, the intellectual elite of our country, whose mental upbringing was the fruit of forty-four years of peace, suffered when turned over without any period of transition to

the instincts of the most ferocious barbarism? When I think of it—and I have done nothing else for twenty-one years—I tremble to the depths of my soul. And when I think that right now there are those who would have us forget!

M. Vierende's "digression" will not have been in vain if it helps to warn a disturbed world against drifting into a course that turns men trained for the finest of arts into wild beasts. Even the indignation aroused by Vierende's account of the treatment of Guilmant in his church pales into insignificance beside the feelings aroused by the pathos of his simple recital of the life and death of his brother.

## CIGARETTE MENACE IN ORGAN

The organ has a new enemy—or an old one who is becoming stronger and whose evil deeds are just being exposed. This enemy is the cigarette. Our old friend Gottfried H. Federlein sends THE DIAPASON a clipping of a communication published in *The New York Times* in February, from a man who signs himself "Trustee," and who testifies of his long connection with church administration. The communication is headed "Cuspidors for Fire Prevention." As if we did not have enough reminders at every turn, in office, street and railroad train, of the fact that the cigarette interests won the world war—or most of the spoils of it—by their clever opportunism in teaching all the world, of either sex, to use their products, we now are told that fires which destroy so many organs are believed to be traceable to smokers who invade even such sacred precincts. Speaking of the blame usually laid on faulty electrical insulation, this trustee writes:

As a trustee for more than thirty years of an organ-bearing building I never could see how faulty electrical insulation is more common in the organ loft than elsewhere in the building. Nor do I understand how steam pipes or hot-air ducts can start fires in an organ loft.

My observation puts the blame on smoking in the organ loft. Pipe organs are big things. They are built largely of seasoned pine with ample air space to encourage a quick and hot fire. Members of the choir, both men and women, go behind the organ or inside of it to steal a few puffs at a cigarette. When the cue comes they take another hasty puff or two, drop the stub of the cigarette and rush to their places with little thought of whether the cigarette is still burning or not.

An inspector for the New York fire department is then quoted as suggesting that "we place in the organ loft and inside the organ a dozen or more spittoons in convenient locations."

One might suggest further that every choir loft have an asbestos-lined booth or compartment to which organist and singers could retire at intervals during services and rehearsals to do their smoking. One of these days an enterprising clergyman who is as well versed in publicity as he is in theology will advertise that smoking is permitted during services in the rear five pews. And he might even take a puff himself at intervals in his sermon, which would serve the dual object of giving him stimulation while the congregation has a chance to catch up with his thoughts. This should evoke from the careful fire inspector mentioned above the suggestion that another cuspidor be added to the church's equipment, this time next to the pulpit.

## TEMPO SET BY POLICE

In our last issue we commented on the manner in which the dictators get down to fine points, as exemplified in the ruling by Hitler that the German national anthem must not be played too fast. One of our German exchanges gives details supplementing the Associated Press dispatches on the subject. It is set forth that at the instance of the "fuhrer" the chief of the reich police has issued orders that the tempo of the German national hymn shall be 80 by metronome. The chief adds: "Care must be taken that this tempo is adhered to strictly."

Most of us think it is pretty tough

## Recalling the Past from The Diapason's Files of Other Years

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of March 1, 1914—

It was announced that a four-manual organ of 114 stops was to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company. The contract was being prepared for signature as the issue was going to press.

A list of the largest twenty-two organs in the world, each having more than 100 speaking stops, had been compiled and copyrighted by William H. Shuey and was published exclusively in THE DIAPASON. The list was headed by the organ in Century Hall at Breslau, built by Walcker in 1913, having 187 stops and 15,133 pipes. The largest organ in the United States was that in Wanamaker's store at Philadelphia, which then had 140 stops and 10,059 pipes. The latter instrument was afterward greatly enlarged, so that it was ranked as the world's largest.

The new Hutchings organ in the Collegiate Church of St. Nicholas, on Fifth avenue in New York, was used for three noteworthy recitals in February. The performers were Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

TEN YEARS AGO, ACCORDING TO THE issue of March 1, 1929—

Pierre S. du Pont awarded to the Aeolian Company the contract to build an organ of 145 sets of pipes for his conservatories near Wilmington, Del. Firmin Swinnen was then as now private organist to Mr. du Pont.

A four-manual organ was completed by Casavant Freres in the Church of the Blessed Sacrament in Hollywood, Cal., and Richard Keys Biggs was at the console for the dedication Feb. 7.

Receivers were appointed in February for the Welte-Mignon Corporation, which at the time was a prominent manufacturer of organs.

Mrs. William E. Pilcher, Sr., wife of the president of Henry Pilcher's Sons, died at her home in Louisville Jan. 29 after a brief illness.

M. P. Möller completed the installation of a large four-manual organ in St. Rose of Lima Catholic Church at Carbondale, Pa.

In a leader editorial THE DIAPASON advocated the amalgamation of the American Guild of Organists and the National Association of Organists, thus launching a movement which a few years later led to a union of these two national organizations.

when the police set the tempo for our automobiles. What would it be to keep an eye on the metronome under carefully enforced police regulations?

## Organ in Squirrel Cage

Here is an organ story in the form of a press dispatch from Ahoskie, N. C., Jan. 13:

Sunday night the bass notes of the Winton Episcopal Church organ began missing again during the singing of a hymn, so the pastor, the Rev. E. W. Gaither, decided the only thing to do is to put the organ in a squirrel cage during the week.

The church is built in the middle of a grove of oak trees and for years there has been trouble from squirrels storing acorns in the pipes of the organ. Last fall the organ was cleaned and more than a peck of nuts removed.

When the music began sounding queer Sunday night, Mr. Gaither reached a decision to construct a special squirrel-proof cage for the organ. The cage will be used all week and removed only for Sunday services, he said. The same plan was resorted to years ago, he said, and proved effective, but when the cage wore out it was not replaced.

## Ends Service of Fifty-one Years.

For the first time in fifty-one years a new organist played for mass Jan. 29 in Holy Rosary Catholic Church at Graceville, Minn. Miss Josie Forde, organist of the church for more than half a century, resigned because of failing eyesight. Miss Forde went to Graceville from Ireland in 1886. On Sept. 20, 1887, she was called to substitute for the regular organist at a funeral service, and since that day she has missed only one service in the church.



## The Free Lance

By HAMILTON C. MACDOUGALL,  
Mus. D. (Brown University), A. G. O.,  
A. R. C. O., Professor Emeritus,  
Wellesley College

Do you remember the old days when the words "pipe organ" were used to mark the distinction between the lowly reed organ and its majestic colleague? Nowadays the old adjective will of necessity come back into use since the electric instrument is also called by some with the honored name organ; it is just one thing more to bother us. Please do not think I'm making a dig at the new instrument. It is merely that our musical terminology is already so lacking in precision that we sigh when confronted by another ambiguity.

Do you mumble your words? I ask the question with the deepest feeling; I have spent the best part of a week examining high school pupils in a neighboring city. They all mumbled their words; mouth almost closed, lips not moving, no final consonants sounded—in fact, no consonants heard at all, initial, medial or final. I would like to make every one of them say aloud, *fortissimo*, one second to a word, *plump puffins perch upon pine palings and pick pink pippins*, fifty times daily. I chortle with unmixed joy when I imagine their struggles. Do you mumble your words?

My old friend Rupert Hughes of Montclair loans me his copy of *St. George's Magazine, Windsor Castle*. Rupert was a choir boy there at the same time with Dr. Hubert W. Hunt, organist of Bristol Cathedral; Dr. Hunt's likeness appears in this month's *DIAPASON*. The Old Boys in January last gathered at the St. George's School, Windsor Castle, had tea (of course!), a concert and a soccer match between the Old Boys and The School. Sir Walter Parratt, the old organist and choirmaster, was not forgotten, and Sir Walford Davies spoke, Dr. W. H. Harris, organist of St. George's Chapel, Windsor, and Dr. Henry G. Ley, precentor of Eton College, contributing to the concert program.

Since I have been writing a good deal lately about English organists and their work I have noted that they give to their woman organists scarcely the recognition that we of the A.G.O. accord ours. For example, I have the "Handbook and Register of Members" (1937) of the English Incorporated Society of Musicians; the handbook asserts that "an examination of its pages will show that every branch of the musical profession is represented, and that nearly all the most distinguished musicians in the country are enrolled in its ranks." In looking over the names of the large London Center (1,800 members) there were about 35 per cent women. The governing body seems to be the officers and council (pages 8-9 of the handbook), numbering forty-one men and three women. There is no danger of the feeble sex getting the upper hand of the I.S.M. Our A.G.O. is no more cordial in welcoming the ladies to membership in the controlling body, for our officers and council numbers twenty-seven men and two women. Carrying this analysis farther (pages 10-12 of the I. S. M. Handbook) I find that the twelve district committees number seventy-nine men and twenty-six women, as compared with our deans of chapters, who count sixty men and thirty-two women, a larger proportion of women. It would be worth the trouble if the registrar of the Royal College of Organists would state the numbers of men and women on its lists, so that we might compare it with total numbers of the sexes in the A.G.O.

Very likely Uncle Mo would have little patience with my proposal to take the census of the two great organists' associations. "How did you get this way, Mac?" he would very likely say. "Men have the physical strength and the nervous energy; the organ is a man's instrument and men ought to carry on the profession; we don't want it to become sissy-fied. Women have no business on the organ bench. Let them mind their own business. Let them give piano lessons if they want a little pin money, but for heaven's sake don't have any more woman organists!"

When I was about 20 it was a common

opinion among man players that women were not muscular enough to play the organ. It was also thought that their temperament unfitted them for the instrument. In those days a boy, as soon as he had his first lesson, would fire away with every stop on the instrument out, whereas a girl would look bewildered at the keys and plaintively ask: "What stops shall I use?" It is quite true that in the eighties it did need brute force to play a good-sized organ. The pneumatic action (even in a large city like Providence, where I lived until 1900) was not common. When I came back to Providence in 1886 after hearing Hoyte play the Widor Toccata on the Albert Hall organ, do you think it was anything but a man's work to play the piece on the old Hook organ, tracker action, three manuals, forty stops? In those days the large organ was dedicated to the Strong Man.

Just as soon as the electro-pneumatic action, as a matter of course, became indispensable women seized their opportunity. Today in the United States there are many fine church and recital organists among them. I would like to name several of them this moment and pay a tribute of respectful admiration. (Prudence, however, is one of my strong points!)

Anyone who has had social experience knows that, as the sexes average, women are much better workers than men, provided they are interested. Any organization, therefore, is wise when it gives its women full recognition.

On March 3 Sir Henry Wood, the conductor for many years of the Promenade Concerts, Queen's Hall, London, will be 70 years old. I do not risk anything in saying that you ought to read his book, "My Life of Music" (Victor Gollancz, Ltd., London, 1938, 494 pages); it commemorates his sixty-ninth birthday and the beginning of the forty-fourth season of the Promenade Concerts. There is hardly a prominent composer, pianist, violinist, cellist or concert singer, whether English, French, Italian, Russian or German, that is not mentioned, described or discussed in this marvelous compendium of experiences of a great orchestral conductor. Wood (his nickname, used by his orchestra, is "Timber") pours out lavishly anecdotes, criticisms, brief histories of great people in music—in short, gives a running, brilliant commentary on music and musical performances during the whole of his career. An index of the more important works produced in the forty-three years and an index of names are given; but a topical index would add immeasurably to the book's permanent value.

Sir Henry doesn't like listeners at rehearsals and he gives an amusing instance of Hans von Bülow's detestation of them. During a rehearsal of the Meiningen Orchestra von Bülow was notified that royalty would attend. Directly the royal party arrived he stopped the orchestra and, by a pre-arranged plan, called upon the second bassoon to play his part in the Brahms symphony alone. He stopped him several times. Anything more boring or dull it is impossible to imagine; but it had the desired effect: the royal party did not remain.

### FRANK CECIL COLLEY, YOUNG CANADIAN ORGANIST, IS DEAD

Frank Cecil Colley, Mus. B., A. C. O., a Canadian organist of unusual talent, died Jan. 20 after a short illness with a rare and incurable disease.

Mr. Colley, who was only 28 years old, had held important positions in Canadian churches. He was born of English parents, in Constantinople. His father being interned in Turkey during the world war, he received his early education there, at the French College, and sang as a chorister in the English Church. Shortly after the war his father died, and he came with his mother to Canada, and became a choir boy at St. James' Cathedral, Toronto. Here he came under the influence of Dr. Albert Ham, with whom he later studied organ and theory of music, and for whom he frequently deputized. Upon Dr. Ham's retirement, Mr. Colley studied organ and theory with Dr. Charles Peaker, and later composition with Dr. Healey Willan.

Mr. Colley was for a short time organist of St. Augustine's, Toronto, and for several years at St. Jude's. In 1936 he was invited to Winnipeg to succeed H. Hugh Bancroft, F. C. O., at St. Matthew's, a church well known for the excellence of its music.

## Letters from Our Readers

### Education on Bach Chorales Needed.

East Lansing, Mich., Feb. 1, 1939.—Dear Mr. Gruenstein: The fact that mention has been made rather frequently of late of the Bach chorales brings up the point that there seem to be some misunderstandings in this connection. We are likely to take it for granted that practically everyone understands that Bach did not write the chorales, except in only a few instances. What he did was to harmonize the existing chorales in a remarkably effective manner.

One would think that the foregoing was such common knowledge that mention of it would be unnecessary, but it seems that is not the case. A few seasons back, while listening to the Philadelphia Orchestra over the radio, I heard an orchestration of "Ein feste Burg." Stokowski, who was conducting, did his own announcing. He announced that "Ein feste Burg" was written by Bach. The harmonization was by Bach, but the melody, of course, was composed by Martin Luther.

At a church service during the Christmas season I heard a carol with the title "Sleep, Dearest Babe," or something equally sentimental. The carol was attributed to Bach. It was another of Bach's harmonizations, but the melody was the old chorale, "Freut Euch, ihr Christen Alle," written by Andreas Hammerschmidt in 1646.

It is difficult to account for these and similar errors. One explanation might be found in the manner of their publication. The edition Breitkopf may be partly to blame, for on the front cover one finds only the name J. S. Bach, in big type, and under it "Vierstimmige Choralgesänge." Names of composers of the melodies are not given. This might easily cause many to believe that Bach wrote both the melodies and the harmonies. The Peters edition ("Choralgesänge") is clearer, for it gives names of composers. It is in two volumes and is larger than the Breitkopf edition.

Perhaps I am getting too finicky, but when an orchestra asks me to listen to an "educational" program and then hands out something like the above—well, it does seem as if a little education would be in order.

Yours sincerely,

FRED H. GRISWOLD.

### With Apologies to John Keats.

Willard, Mo., Feb. 5, 1939.—Dear Mr. Gruenstein: With all due apologies to John Keats and his sonnet, "On First Looking into Chapman's Homer," I submit this bit of "litter-ature" to you. Some time ago I played an antique organ which was to be replaced with a new one, and this bright idea came to me. If it can be used in *THE DIAPASON* to any advantage, you are invited to do so; if not, the waste-basket would make an admirable filing case:

Oft have I sat before—freezing cold—  
And striven to do what others have not done.

On many organs have I played, now gone,  
Which some in memory to a dear one hold;

But never was there one withal so bold!  
Thy action stiff, unfeeling, fame has won,  
And yardage gained by stops when they are drawn.

Outdoes all other organs new or old.  
So thou'st been sold! 'Tis sad to see thee go!

Thy silvery flutes—thy reeds, rant racket rare—  
Thy viols, invalid voices, vaunt they'd blow

Sweet strains o'er diapason's deaving dare.  
Green-painted pipes, gold trimmed, have gathered dust

Now fifty years. To part, 'tis hard—we must.

May I say that I look forward each month to the coming of *THE DIAPASON*. Best wishes to you!

Very sincerely yours,

R. FRANKLIN MITCHELL,  
Director of Music in Public Schools.

### Enjoyed by Albany Organist.

St. Peter's Church, Albany, N. Y., Feb. 8, 1939.—Dear Mr. Gruenstein: We have greatly enjoyed the recent issues of *THE DIAPASON*, particularly the Vienne memoirs and Professor Macdougall's travels in England. We hope that material for more articles like these will not be too hard to find. With all good wishes to you, I am,

Sincerely yours,  
FREDERICK CHAPMAN.

Winslow

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**HENRY OVERLEY**

Head of Music Department,  
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

## Free Lance Writes of Malvern Priory, Bristol, Wells, Etc.

By DR. HAMILTON C. MACDOUGALL  
(Continued from February issue.)

In our three months' trip to Europe last summer Mrs. Macdougall and I had an idea which worked out very well. We pass it along for your inspection. It occurred to us that it would be a good plan to stop in selected places for a whole week instead of making "one-night stands," as is sometimes the habit of tourists. One of these weeks we spent in Great Malvern, a town I had visited many times, at one time spending four or five months with my family there.

If you have never passed a few days in any of the Malverns (Malvern Wells, North Malvern, West Malvern, Malvern Link, Great Malvern) by all means visit them, enjoy tramps over the hills rising directly from the west fringe of the towns; make excursions to Worcester (nine miles), Gloucester, Hereford, Cheltenham, Stratford, Oxford, the Cotswolds, all within a radius of twenty or twenty-five miles and accessible by bus, railroad or your own car. But you need not go out of Great Malvern for recreation, since you will find there all the things that make a vacation enjoyable for young or middle-aged.

The first glimpses of Malvern from the railroad are pleasing and the Malvern Hills (Worcestershire Beacon, 1,396 feet, the highest) stand out well with the various Malverns clustered about them, even climbing up the Beacon a bit. Pretty soon the Malvern Priory is identified and the train rolls into Great Malvern station. It was a pleasure to be located in comfortable lodgings and to see at once our old friends, the Rev. and Mrs. Walter Lee.

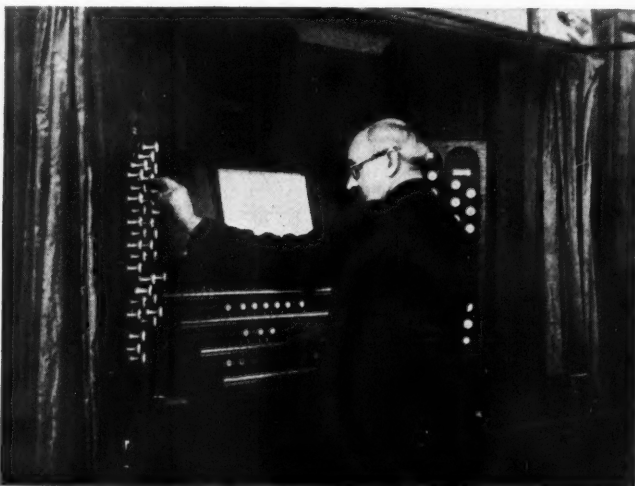
### Organ in Malvern Priory

Rushworth & Dreaper had a good deal to say about their rebuild of the Malvern Priory organ, and I was glad to see, hear and try the organ. Dr. L. A. Hamand, organist and master of the choristers, and Miss Laura F. Peddie, L.R.A.M. and A.R.C.O., deputy organist, showed me every courtesy. In many respects Dr. Hamand is a remarkable man; a church musician of distinction, a recitalist broadcasting fine programs regularly from Malvern Priory, an artist exhibiting at the Royal Academy, London, and giving proof that he was born with a pen and pencil in hand by embellishing his twenty-page "Guide to Malvern Priory Church" with his own ten drawings. That of the nave, showing the Norman piers, the organ case and the east end (altar) with a portion of the roof, I think is very beautiful. Dr. Hamand must be a good business man also, for a large part of the funds necessary for the rebuild of the organ was raised through his personal efforts, helped at the start by a donation toward the total cost (\$27,500) from Sir Henry Urwick.

With the exception of a portion of the pipework from the organs of 1861 and 1880, the instrument is an entirely new four-manual. The specification is: Pedals, eleven stops, five borrowed or extensions; great, thirteen stops; swell, thirteen stops; choir, seven stops; solo, seven stops, enclosed. There is a 32-ft. pedal, the lowest seven notes being quinted, an extension of the open wood, 16 ft. The combination of the great gross geigen, 16 ft., with the three 8-ft. open diapasons is satisfying; the soft 8-ft. great open with the stopped diapason added is luscious. The French horn, solo, and other French horns heard in England, while good, do not seem to me to be as true to the orchestral type as the Skinner stop of the same name. The 16-ft. open wood, pedal, reminded me of the same-named stop in Lichfield Cathedral, which seemed in 1927 to be the finest specimen I had ever heard. I thought the Malvern solo tuba was not quite as good as the Rushworth & Dreaper tuba in St. Margaret's, Anfield, Liverpool, and that in Dr. Eric H. Thiman's organ, Park Chapel, Crouch End, London. The organ as a whole impressed me as a fine, churchly instrument, unbelievably finer than it was in 1908, when I last heard it.

Dr. Hamand was out of town when I had an opportunity to visit the church, but Miss Peddie obligingly played for me, and I heard the organ at all angles from

DR. L. A. HAMAND AT ORGAN IN MALVERN PRIORY CHURCH



Copyright by Norman May, Malvern.

every part of the nave and transepts; there is ample resonance, but not too much. I thought the console somewhat inside the case, but Miss Peddie assured me it was easy for the player to hear what was going on. I admired greatly W. D. Caroe's organ case and wished that the organ at Beverley Minster had been equally blessed.

There was a Benedictine priory in Malvern as early as 1085; the Norman church was a cruciform building with a central tower, a choir, a nave of six bays, with narrow aisles and probably small transepts. Early in the fifteenth century the church was rebuilt and by 1460 the rebuilding was finished. The church remains today much as it was in 1460, except that none of the monastic buildings is still in existence. Neglected during the seventeenth and eighteenth centuries, the whole church was restored in 1860 at a cost of \$55,000, and in 1894 five other structural additions were made. "But still," as Dr. Hamand writes, "after nearly 850 years since its foundation, Malvern Priory Church, thanks in large measure to the zealous and loving care bestowed upon it, stands today glorious yet, and one of the finest parish churches in England."

### Three Choirs Festival

The first festival of the combined choirs of Gloucester, Worcester and Hereford Cathedrals was held in 1724 in Gloucester Cathedral. The cathedrals are used annually in rotation, the organist of the one in which the festival is held acting as conductor. During the great war (1914-1919) the festivals were not given. The programs are now standardized and consist of a festival service on Sunday, concerts in the cathedral Tuesday, Wednesday, Thursday and Friday (afternoons and evenings), with music on two of the evenings in concert halls. A London orchestra and the best vocal and instrumental soloists of the London season are engaged. The festival chorus,

drawn from the three counties, numbers 300. Important musically, the festivals are of even more importance clerically and socially.

Last summer Gloucester had the festival and Sir Ivor Atkins, organist of the cathedral, was the conductor, Dr. Hull of Hereford and Mr. Sums. on of Gloucester assisting in minor capacities. This was our week at Great Malvern, we were only nine and one-half miles from Worcester, and since there are frequent trains between the two places we anticipated attending the more interesting of the concerts. We were very much interested in Dr. Harold Darke's "Hymn of Heavenly Beauty" for chorus and orchestra, with solos. I had known Dr. Darke in London in 1922, had greatly admired his Bach playing, and we had had him under our roof in Wellesley for a night. Unfortunately for me, I was confined to my lodgings by a cold, but Mrs. Mac, who is a musical veteran, heard the "Hymn" and reported it to be a work of uncommon power and interest. The festival in 1939 will be held in Hereford, with Dr. Percy Hull, organist of Hereford Cathedral, as conductor, in the first week of September. Hereford (23,000 inhabitants) is on the river Wye and in the middle of a sightseers' paradise. American music-lovers might well consider adding the festival to their next year's holiday program.

### Isle of Wight, Bournemouth, Bristol

We had our week at Great Malvern, which was followed by a week in London, and that by a week divided between Ventnor, on the Isle of Wight, Bournemouth and Bristol. Ventnor is an enchanted spot on the seashore of an enchanted isle. Bournemouth, the rival of Scarborough, interested me as the place where Percy Whitlock lives and works. Bristol, a famous old city of about 400,000 inhabitants, is connected through the Cabots and William Penn with the early history of the United States. It is the

seat of Bristol University and is rich in monuments, churches and picturesque gabled houses.

We left Bournemouth at 3:45 p. m., arriving at Bristol at 7:55, just in time to get a good dinner at the Grand Hotel, an up-to-date establishment. An old friend, Arthur George Colborn, organist and composer, met us on the train at Fishponds, a few minutes in advance of our arrival. Mr. Colborn is not only an excellent musician, but a sort of walking encyclopedia on everything relating to churches, church architecture and the antiquities of Bristol. We never could have seen and done in Bristol what we did see and do without his guidance. Dr. Hubert W. Hunt, Mus. D., Cantuar., organist and master of the choristers at Bristol Cathedral, conductor of the Bristol Madrigal Society, to name some of his honors, appeared at breakfast the next morning and took us to the cathedral.

### Visit to Bristol Cathedral

The 1938 "Official Year-book of the Church of England" lists forty-two cathedrals in Great Britain. This does not include Windsor (Windsor Castle), which, to American ears, is quaintly alluded to as "The King's Free Chapel of St. George within His Castle of Windsor." Incidentally I will call the attention of United States Episcopal organists who have no church appointment at the present moment to vacancies in Chichester Cathedral (organist) and in Chelmsford, Gloucester, Portsmouth, St. Alban's, Southwark, Wakefield and Wells Cathedrals (deputy organists). I hope there will be no unseemly rush in applying for these posts.

Bristol Cathedral was originally an abbey church (1142) and there are Norman relics (chapter-house and gateway); the present nave dates from 1868-88. The entire effect of the cathedral from the street is excellent, and one is surprised to learn that it is one of the smallest on the list. Dr. Hunt was good enough to take me over the entire edifice and the surrounding buildings; there is much of historical interest associated with Bristol Cathedral, and Dr. Hunt refers to its architectural features with intelligent enthusiasm. Across Deanery Road is the College Green; here lived Dr. Edward Hodges (1796-1867), who went to the United States and became organist of St. John's Episcopal Chapel, New York (1839) and Trinity Church (1846); his books and manuscripts are preserved in a house nearby The Green.

The organ is placed in the north aisle; it contains some work by Renatus Harris (1685). It was rebuilt about 1910 by Walker, Sir Walter Parratt being the recital organist. There is an excellent horn diapason of Walker's in the great. The reeds are on 9-inch and 15-inch wind. The organ impressed me as a fine old instrument.

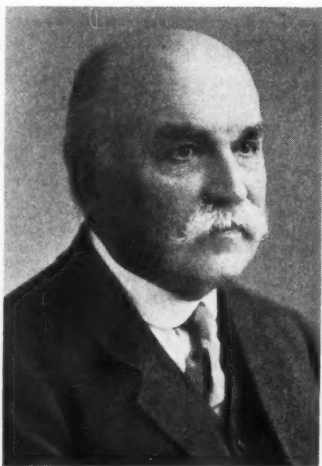
From the cathedral Dr. Hunt took me to St. Mary, Redcliffe, described by Queen Elizabeth as "the fairest, the goodliest parish church in England." There we were lucky in finding Ralph Thompson Morgan, organist of St. Mary's and borough organist of the magnificent organ in Colston Hall. Mr. Morgan is an active, vigorous man approaching middle age; he exhibited the organ to the greatest advantage. It is remarkable that he is only the seventh organist of the church in 212 years! I was gratified to hear him speak with the greatest affection and admiration of Lynnwood Farnam, who had played the St. Mary organ several times. Alfred Hollins in his autobiography writes that of all the organs he had played anywhere in the world the St. Mary organ, in his opinion, was the finest. The makers were Harrison & Harrison (Durham). It is a four-manual.

### Wells Swans Missing

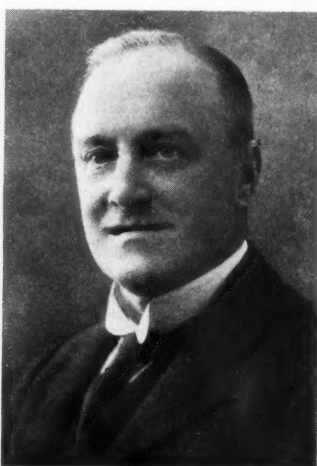
In the afternoon Colborn took Mrs. Mac and me to visit Wells Cathedral. I had not been there since 1908 and my wife never. We took a bus (thirty to thirty-five miles) there and back, getting three or four hours of sightseeing. When I was last in Wells there were swans in the moat surrounding the bishop's palace; they were fed at stated times, but annoyed the servant who fed them and who called them with a bell, by pulling the bell-rope which hung down into the moat. I have seen the swans do this and noted the servant who came to the moat and shook his fist at the birds. There is now no rope and the pretty little play seems to be a thing of the past.

In many respects, particularly as regards architectural originality, or as pos-

DR. HUBERT HUNT



RALPH T. MORGAN





sessing many links with ecclesiastical history, Wells is better worth visiting than Hereford, Lichfield or Ripon, although it does not have the surpassing beauty of Lincoln or the grandeur of York.

Colborn was of great assistance in putting us on the train for Paddington at the Temple Meads station, Bristol. We were in bed before midnight in the Barkston Gardens Hotel. What a good day!

Two of the newer composers, Dr. Eric H. Thiman and Percy Whitlock, will form the subject of the next (April) and final travel talk.

P. S. Have you ever seen a regular tower clock with a second hand? St. Nicholas' Church, Bristol, has one.

#### PITTSBURGH MOVEMENT TO BUY BOYD LIBRARY GAINS

Reports from Pittsburgh indicate growing interest in the plan to purchase the library of the late Dr. Charles N. Boyd and make it available as a memorial to Dr. Boyd, who died in April, 1937. Many organizations are taking an active part in the plan to raise \$10,000 to establish and maintain the library as an adjunct to Carnegie Library of Pittsburgh.

The value of the Boyd library has been appraised by experts at approximately \$8,000. This will leave \$2,000 for the purchase of additional books, monographs and other data to continue Dr. Boyd's work. The superb collection of more than 2,000 volumes, 100 scrapbooks and many magazines, all carefully cross-indexed, is evidence of the vast amount of research by Dr. Boyd in gathering these volumes. The complete piano scores of Mozart, Beethoven, Mendelssohn, Chopin, Schubert, and many miscellaneous pieces are in bound volumes, which Dr. Boyd used for study and teaching purposes.

As an active organist Dr. Boyd was at one church for thirty-eight years. On the faculty of Western Theological Seminary of the Presbyterian Church he served thirty-four years. His duties on the Pittsburgh Musical Institute faculty also took a large part of his time, but he nevertheless served the American Guild of Organists and the Music Teachers' National Association with distinction.

CLARENCE D. SEARS



SOME OF THE TRADITIONS of St. Paul's Cathedral, London, and Westminster Abbey have been introduced in St. Paul's Episcopal Church, Kansas City, Mo., by the rector, the Rev. Richard M. Trelease, who was confirmed in Edward VII's Chapel when a Westminster chorister. The choir of St. Paul's Church sang the Mendelssohn oratorio "St. Paul" on the evening of Jan. 25. The performance is an annual event, in commemoration of St. Paul's day. Clarence D. Sears, director of music at the church, directed the choir and five musicians from the Kansas City Philharmonic Orchestra. The organist was Miss Hester Cornish.

Throughout the performance the chorus of sixty voices gave rich expression to the text and music of the work.

#### New Post for Winston Johnson.

Winston Johnson, a pupil of Frank Van Dusen at the American Conservatory, has resigned as organist at the Wellington Avenue Congregational Church, Chicago, and has accepted the position at North Park Covenant Church.

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#### Ottawa, Ont., Center.

A meeting of the Ottawa Center was held Jan. 21 to act on the resignation of the chairman, Kenneth Meek. The vice-chairman, A. E. Heatley, will continue in the chair till the end of this season. Allanson Brown, F.R.C.O., was added to the program committee and otherwise the slate of officers for this year remained unchanged.

On Monday evening, Jan. 23, Myron McTavish gave the first of two organ recitals under the auspices of the center at the First Church of Christ, Scientist. The program was chosen entirely from the Rheinberger sonatas and arranged in such a way as to present interesting contrasts and to introduce more generally the organ works of the Munich composer. At the close of the season in early April the second and last of this series will be given by Mr. McTavish and will feature compositions of Canadian composers, especially the Introduction, Passacaglia and Fugue in G minor of Dr. F. J. Harwood and works of Ottawa organists.

A one-composer program is always a courageous experiment. Mr. McTavish, organist of First Church of Christ, Scientist, carried it off successfully when he gave his Rheinberger recital. All the more temerity had been required to essay this because the sturdy, healthy, virile organ music of the German composer, born in 1839, is only becoming known here. Choice was limited to movements from the sonatas, but fortunately there was a wide range from which to make selection in order to achieve variety and contrast and maintain interest. Mr. McTavish has gained very much in technical authority and musicianship since last heard in recital a year or two ago. He played with confidence, steadiness, excellent judgment and registration, clarity and musical feeling. His own appreciation and enjoyment of Rheinberger were transmitted to the audience, which was genuinely appreciative.

Allanson Brown, F.R.C.O., gave a recital in Dominion United Church for the Canadian College of Organists and the general public Sunday evening, Feb. 5. This recital was well attended by both center members and organ enthusiasts. Mr. Brown's playing was both commanding and virile. His program was as follows: Overture to "Samson," Handel; Chaconne in F, Purcell; Prelude, Fugue and Variation, Cesar Franck; Fantasia in E flat, Saint-Saens; "Lift Up Your Heads, Oh Ye Gates," Handel-Guilman; Chorale Prelude, "Lobt Gott," Karg-Elert.

The next meeting of the center will be held Thursday, March 2, in the Dominion United Church. After supper the members will join the public in listening to a joint piano and organ recital by Myron McTavish (pianist) and Allanson Y. Brown (organist), assisted by the choir of the church. The choir's contribution will consist of old and modern English anthems, while the instrumentalists will introduce for the first time to local audiences the works of contemporary American composers—Joseph W. Clokey's Symphonic Piece and Gordon Balch Nevins's organ accompaniments to the "Sonata Pathetique" of Beethoven.

#### Brantford, Ont., Center.

The monthly meeting of the Brantford Center was held Saturday evening, Feb. 11, at St. Jude's Anglican Church and was largely attended. The meeting was divided into two portions, the first of which consisted of a brief musical program in the church. The Rev. F. W.

Schaffter, rector, extended a cordial welcome to the organists and in the course of a short speech stressed the prominent position music occupied in the church, from a religious viewpoint. Those taking part in the musical program included: Mrs. W. H. Fair, organist of St. Jude's, organ; Miss Isabelle Godfrey, violin, and Miss Elsie Senn, vocal solos. Accompanists were Mrs. Fair for Miss Senn and A. G. Merriman, organist and choir-master of Grace Anglican Church, for Miss Godfrey.

Following the musicale the members adjourned to the parish hall, where a most informative and interesting paper was presented by George C. White, organist and choir-master of Park Baptist Church. The paper really consisted of a list of some thirty questions having to do with the training of young people's voices and various points dealing with choir work. Mr. White plied the members with questions and the answers forthcoming from them and the answers as given in the questionnaire provided bases for interesting discussion.

At the conclusion of the discussion refreshments were served by lady members of St. Jude's choir and it was the unanimous opinion of the members that the February meeting had been one of much enjoyment and real benefit to the organization.

#### London, Ont., Center.

Ethel L. Matthews, Secretary.

A largely attended meeting of the London Center was held Feb. 1 at Wong's Cafe, Charles E. Wheeler presiding. Mrs. Helen Orth, Mrs. Harry Shaw, Mr. Gray and Dr. Egner each gave a short talk on "How to Rebuild Our Choirs by Replacement of Members Lost through Various Causes." Dr. Egner then gave an instructive talk on "How to Draw an Organ Specification." He described the detail and the layout of the unit type as against the so-called "straight" specification. By diagrams and samples different organ actions were shown to illustrate points of interest in construction.

Music-lovers enjoyed a musical treat Feb. 7, when Harvey Robb gave a Bach recital at First St. Andrew's Church, assisted by Miss Wilhelmina Brownfield, soprano, and Mrs. Zoe Addy-Watson and John Moir, violinists. Mr. Robb played in his masterly style the Passacaglia and Fugue in C minor; Largo in E flat, from Second Sonata; Allegro from Sonata in C major; "Sicilienne," transcribed by Widor; Chorale Prelude, "Now Rejoice, All Ye Christians"; Prelude and Fugue in E minor; Toccata and Fugue in D minor.

#### Montreal Center.

The February meeting of the Montreal Center took the form of an organ and choir recital. This was given in St. James' United Church Saturday afternoon, Feb. 11, the choir of the church, under Hibbert Troop, rendering the choral numbers and Dr. Arthur Egerton acting in the capacity of solo organist and accompanist. The event was of unique interest, inasmuch as the program was made up entirely of original compositions and transcriptions by Dr. Egerton.

Four arrangements for organ, of compositions included in the "FitzWilliam Collection of Virginal Music," displayed sympathetic understanding of the rich period from which they came and a keen sense of organ color in transferring them from one medium to the other. Two choral numbers from Tallis and Gibbons offered Dr. Egerton opportunity for deft readjustment of part-writing by which female voices conveyed the contrapuntal texture of these Tudor composers without doing violence to their spirit. In the unison arrangements of the ancient hymn-tunes "From East to West, from Shore to Shore" and the noble Rouen tune "Lord of Our Life" the melodic contour was skillfully framed by the harmonies allotted to the organ. This was evident also in the original organ compositions on the well-known Latin hymns "Veni Emmanuel," "O Filii et Filiae" and "Iste Confessor." Colorful harmonization was especially noticeable in the first and third, the latter of which included some fine specimens of fugal writing, the subject matter emerging from phrases of the hymn-tune. "O Filii et Filiae" was given a somewhat archaic treatment in which antiphonal echo effects figured. The mood was reflective, perhaps brooding, rather than triumphant.

The program concluded with an organ "Toccata with Chorus," the text used being the One Hundredth Psalm, "O Be

Joyful in the Lord." A second hearing confirmed the impression of the value of this work as a significant contribution to organ and choral literature—although it is difficult to assign it exclusively to one or the other. It is primarily an organ toccata, its content and the treatment bearing witness to a fine command of the resources of organ technique.

The sense of rich harmonic color which pervaded the program leads one to advance the hope that Dr. Egerton may in the future not confine himself exclusively to music immediately connected with the church.

GEORGE M. BREWER,  
Chairman Montreal Center.

#### Kitchener, Ont., Center.

On the evening of Feb. 13 a very interesting and instructive meeting of the Kitchener Center was held in the recently remodeled and redecorated Norfolk Street United Church, Guelph. Franklin Legge of Toronto was the guest speaker and gave an illuminating talk on organ construction and, in particular, the tonal build-up of the recently-installed organ of the church. Harold Kiddolls, organist of the church, played the following program: Fugue in G minor, Air, "Be Thou But Near," "Jesus, Joy of Man's Desiring" and March, Bach; Larghetto from Clarinet Quintet, Mozart; Scherzo and Folk-tune, Percy Whitlock; Chorale Prelude on "Andernach," Healey Willan.

#### Hamilton, Ont., Center.

Dr. Ronan, director of music at St. Michael's Cathedral, Toronto, addressed a large gathering of the members of the Hamilton Center assembled in the club rooms of St. Patrick's Pro-Cathedral, Hamilton, Jan. 26. His remarks embodied a discussion of liturgical music in churches throughout the world, and the origin and development of Gregorian chant. He also gave a history of the organ, the development of its uses and purpose in the church, as well as its acceptance as the only musical instrument allowed under ecclesiastical law in the Roman Catholic Church.

Dr. Ronan was formerly a student at the Sistine College in Rome and was an instructor in liturgical music at the Pius X. School in New York City before his appointment to St. Michael's Cathedral in Toronto, where he directs the music and teaches in the cathedral school.

Mrs. C. W. McManamy, organist and director of music at St. Patrick's, directed the chancel choir in three short motets in the church prior to the meeting in the club rooms, and after supper favored the assembly with two piano selections by Poldini. Paul Ambrose presided as chairman of the Hamilton Center.

HARRY MARTIN, Secretary.

#### Van Dusen Club Program.

The Van Dusen Organ Club meeting, held at the American Conservatory organ salon in Chicago Feb. 13, consisted of a program by its members, followed by refreshments and a social hour. The program included the Prelude, Adagio and Fugue of Bach, played by Burton Lawrence; the Intermezzo and Finale from Widor's Sixth Symphony, played by Winston Johnson; the Scherzo from Widor's Fifth Symphony and the Finale from Vierne's First, played by Vivian Martin, and Bach's Doric Toccata, played by Charles Forlines. Robert Rayfield, also a member of the club, sang a group of songs. At the meeting Feb. 27 works of Reger and Karg-Elert were to be played by Mario Salvador and Burton Lawrence.

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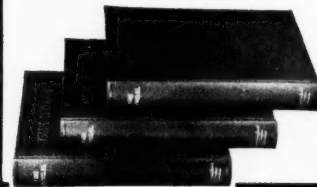
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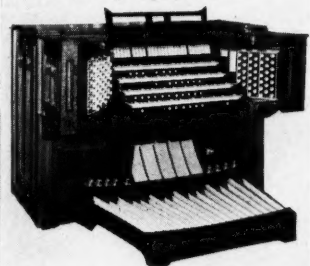
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## Edwin Arthur Kraft in Checker Game That Has Lasted 32 Years

For thirty-two years a series of checker games has been going on week after week in Cleveland, the contestants being William J. Edmondson, the painter, and Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, according to a feature article by George Davis in the *Cleveland Press* Jan. 12.

The two men meet at lunch, then walk together to their checkers either at Mr. Kraft's offices in Trinity House or around the corner to Mr. Edmondson's studio in the Vixseboxse Galleries. Mr. Kraft says he thought he was good until he began playing Mr. Edmondson, writes Mr. Davis. He learned so much from his opponent that now he wins most of the games. But this is not final. Presently the lead may be held by Mr. Edmondson.

Years ago some thought that after a quarter century one or the other player would be declared winner. But the games go on. The series has no goal. Friends of the two players voice an idea that a century from now a faint, ghostly, clicking, as of checkers on an unseen check-board, will indicate the games never did end.

Mr. Kraft's outer office has many small framed pictures on the walls. Some are photographs of famed musicians. Others are photographs of cathedrals. Against one wall is an upright piano. But the room looks less like a studio than like an office. That's what he calls it. Near the center of this office stands a small table, with a checkerboard on it and a scattered set of checkers, ready for the next game with Mr. Edmondson. Mr. Kraft goes to Painesville two days a week, as director of music at Lake Erie College. These days there are no checker games. Two other days in the week he is choral director at Laurel School for Girls in Shaker Heights. These engagements and his checkers, his daily practice, his work on organ arrangements to be published, recitals, rehearsals of the boy choir and adult choir at Trinity Cathedral keep him busy.

Except for the two years he was city organist at Atlanta, Mr. Kraft has been at Trinity Cathedral since he went to Cleveland in 1907. Boys in his choir since then have numbered 700. Mr. Kraft was born at New Haven, Conn. He studied organ at Yale and in Europe. Mrs. Marie Simmelink Kraft, his wife, is a singer of high reputation.

**Boulanger and Panel at Fontainebleau.** Nadia Boulanger is to take the place of Marcel Dupré at Fontainebleau during the summer, while he is on leave of absence, giving recitals in Australia. Mlle. Boulanger and Ludovic Panel will work together in charge of the organ department. Mlle. Boulanger's instrument is the organ. As a student at the National Conservatory of Paris she won every available prize. Mr. Panel has established himself firmly and his ability is shown to good advantage at Sacre Coeur, Paris, where he is the organist.

## MISS MABEL ZEHNER



MISS MABEL ZEHNER of Ashland, Ohio, who has won an enviable reputation as an organist, has been appointed organist and director at the First Presbyterian Church of New Castle, Pa., going to that city from Trinity Lutheran Church at Ashland. With the assistance of the church quartet Miss Zehner played this recital program Sunday afternoon, Feb. 5, at the New Castle church: Toccata and Fugue in D minor, Bach; Prelude on "Pange Lingua Glorioso," Edmondson; Menuetto (Symphony No. 11), Haydn; "Liebestod" (from "Tristan and Isolde"), Wagner; Intermezzo, Bonnet; "Rhapsodie Catalane," Bonnet; "To the Evening Star" ("Tannhäuser"), Wagner; "The Squirrel," Weaver; Variations on a Noel, Dupré.

Miss Zehner has pursued extensive organ studies both at home and abroad and circumstances led to her traveling thousands of miles for lessons. And now she is making good use of her third Ford car to continue teaching her classes in Ashland. Miss Zehner was born in Ashland and received her first piano lessons from her aunt, Cora Sattler Brubaker. She won the first music credit ever given by the Ashland high school and pursued organ study with Marie Spreng Long. She received her diploma in piano from Mount Union College at Alliance, Ohio. Extensive study of both piano and organ followed. After piano work under the late William B. Colson and at the Chicago Musical College she received her musical bachelor's degree from the Chicago institution. Further organ study followed under Edwin Arthur Kraft in Cleveland for seven years, under Arthur B. Jennings in Pittsburgh for five years and then for a year with Joseph Bonnet in Paris.

Miss Zehner was at Trinity Lutheran Church in Ashland for fourteen years. During all her American study she kept her large class at home and commuted to Chicago, Cleveland and Pittsburgh by train and automobile.

## Virgil Fox's Growth Proved by Artistry in Chicago Program

Virgil Fox made his latest visit to Chicago Jan. 30 on his way home after a transcontinental tour and, another year having passed since he was last heard in this city, it was the occasion for an annual report of progress by this brilliant young organist. From the stage of a boy wonder, as one saw him in 1933, when he played for the N.A.O. convention at the Chicago Century of Progress Exposition, he has developed into one whose place in the sun that shines over concert organists of the first rank is secure. The Chicago Club of Woman Organists, which brought Mr. Fox for his 1939 recital at Kimball Hall, is to be commended for its enterprise and the treat it gave every lover of organ music.

Mr. Fox's rapid growth into musical maturity is attested by the understanding with which he interprets everything he plays. His program ran from Marchand, who was born in 1669, to Leo Sowerby, and his list of offerings was as follows: "Fond d'Orgue," Marchand; Sarabande, Baustetter; Vivace from Trio-Sonata No. 3, Bach; Fantasia and Fugue in G minor, Bach; "Grande Piece Symphonique," Franck; Allegretto, Beckett; "Fileuse," Dupré; "Consolation," Reger; "Pageant," Sowerby. To this were added in response to insistent demand the Vienne Scherzo and the "Perpetuum Mobile" by Dr. Miedelschulte, one of Mr. Fox's teachers. To one auditor, at least, the Franck number was the *piece de resistance*. As to Bach, Mr. Fox has his own ideas, and as an artist he should be allowed these conceptions. The graceful Dupré number and the Reger "Consolation" made a deep appeal and the refinement of taste in registration was evident in all the numbers. The Sowerby pedal showpiece was played with total disregard of its difficulties. It was to be noted in every number that Mr. Fox has the ability to get out of an organ all there is in it.

Mr. Fox has a flair for stage setting

and the console was concealed by curtains except when he was seated at it, while the lights were kept dim during the performance. A little stagecraft might not come amiss to many other recitalists.

## NITA AKIN RETURNS HOME AFTER RECITALS IN PARIS

Nita Akin, who has returned to her home at Wichita Falls, Tex., and to her duties at the First Methodist Church in that city after her tour in Europe and recitals in the Eastern states, was invited by the society Amis' de l'Orgue to give a recital Nov. 7 at the Church of St. Augustine in Paris. Mrs. Akin played this program: Prelude and Fugue in D major and Two Chorale Preludes, Bach; "Piece Heroique," Franck; Fugue, Dupré; Noel with Variations, Bedell; Andante Cantabile from Fourth Symphony, Widor; Prelude and Fugue on "B-A-C-H," Liszt. Nov. 6 Mrs. Akin gave a recital sponsored by the American Church in Paris, playing: Chorale on Hymn-tune "St. Kilda," T. Tertius Noble; "Ave Maria," Guilman; Little G minor Fugue, Bach; Chorale in A minor, Franck; "Ronde Francaise," Boellmann; Allegro Cantabile and Toccata from Fifth Symphony, Widor.

The Massachusetts Chapter, A.G.O., heard Mrs. Akin in a recital Nov. 18 at the First Church in Boston, when she played: Prelude and Fugue in D major, Bach; "Ave Maria," Guilman; Allegro Cantabile from Fifth Symphony, Widor; Chorale in A minor, Franck; Chorale Prelude on "St. Kilda," Noble; Noel with Variations, Bedell; "Ronde Francaise," Boellmann; Prelude and Fugue on "B-A-C-H," Liszt.

## Two Organists Parents of Son.

Mr. and Mrs. Frederick Chapman announce the arrival of Alan Frederick Chapman on Jan. 22. Mr. Chapman (that is, Mr. Chapman, Sr.) is organist and choirmaster of St. Peter's Church, Albany, N. Y., and director of choral music at Albany Academy for Girls and St. Agnes' School. Mrs. Chapman, who is assistant to Dr. T. Frederick H. Candlyn, is accompanist for the Albany Oratorio Society.

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## Programs of Organ Recitals of the Month

**Leo Sowerby, Mus. D., Chicago.**—Dr. Sowerby, organist and choirmaster of St. James' Episcopal Church, was the guest recitalist at Rockefeller Chapel, University of Chicago, Feb. 21 and presented the following program: Three Preludes founded on Welsh Hymn-tunes, Vaughan Williams; "Priore," Franck; First Sonata, Paul Hindemith; Two Chorale Preludes, Charles Wood; March from Suite for Organ, Sowerby.

**Miss Ruth A. White, Scranton, Pa.**—Miss White, organist of the Green Ridge Presbyterian Church, gave a recital at the Puritan Congregational Church Feb. 5 in commemoration of the fiftieth anniversary of that church. Her program was made up as follows: "Invocation," Mailly; "Marche Heroique," Saint-Saens; "Ave Maria," Arkadelt; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Chorale and Variations from Sonata No. 6, Mendelssohn; Chorale, "Jesu, Joy of Man's Desiring," Bach; "The Bells of St. Anne de Beaupre," Russell; Chorale Prelude on "St. Anne" (written for this anniversary), Ruth White.

**Franklin Stead, Mus. D., Chicago.**—Dr. Stead of the faculty of the Starrett School gave a recital for the school's conservatory on the evening of Feb. 23, playing the following program on the Hammond electronic organ: Sonata, G major (first movement), Elgar; "O Man, Bemoan Thy Fearful Sin," Bach; Prelude and Fugue in A minor, Bach; Chorale, "A Lovely Rose Is Blooming," Brahms; "On Wings of Song," Mendelssohn-Whiting; "Harmonies du Soir," Karg-Elert; Toccata ("Oedipe a Thebes"), De Meraux; "Petite Pastorale," Ravel; Prelude to "La Damselle Elue," Debussy; "Pantomime," Jepson; "Liebestod" ("Tristan and Isolde"), Wagner-Gibson; Chromatic Fantasia, Thiele.

**Dr. Herbert A. Fricker, Toronto, Ont.**—Dr. Fricker was heard at Knox Church, Owen Sound, Ont., Jan. 17 in the second of a series of recitals under the management of Frank C. Buzza. He was assisted by the Metropolitan Church male quartet. The organ selections were: Concerto No. 2, in B flat, Handel; Toccata in C major, Bach; Allegro Agitato (Sonata 2), Rheinberger; Irish Fantasy, Wolstenholme; "Song of Sunshine," Hollins; Hymn-tune, "Hanover," with variations, Lemare; "Legend of St. Francis d'Assisi," Liszt; Overture in C minor, Fricker.

Mr. and Mrs. Frank C. Buzza entertained the organists and choir directors of the city after the recital to meet Dr. Fricker and the quartet.

**William Lester, D.F.A., Chicago.**—In an evening recital Feb. 19 at the New First Congregational Church, where he presides over the large four-manual Kimball organ, Dr. Lester played this program: Fantasia in C, Bach; "A Tune for the Flutes," Stanley; Allegro Brillante (Concerto in G), Dupuis; pieces by American composers: Prelude on a Traditional Melody, Milligan; "An Algerian Sketch," Stoughton; "Curfew Melody," Timmings; and Toccata, Caudin; "The Ebon Lute," Lester; Improvisation on a Familiar Hymn-tune, Lester.

At his Sunday evening recital Jan. 29 Dr. Lester played: Sonata in D, Galuppi-Wall; Aria, Mattheson-James; "Alleluia" (from Suite in D), Erb; "Alpine Suite, Benna Moe; "Souvenir Rococo," Lester; "Alta Toccata," Lester.

**Frank W. Asper, Mus. D., Salt Lake City, Utah.**—Dr. Asper of the Mormon Tabernacle was the guest artist who played the tenth annual recital on the David Manson Weir memorial organ in the Westminster Presbyterian Church of Steubenville, Ohio, and the congregation he drew on the afternoon of New Year's Day was the largest which has attended any of the ten recitals. Dr. Asper's program consisted of these selections: Prelude to "Lohengrin," Wagner; Fountain Reverie, Fletcher; "Orange Blossoms," Friml; Toccata and Fugue in D minor, Bach; Aria, "Bist Du bei mir," Bach; "Deep River," Negro Spiritual; Tuba Tune, Lang; Aria from Tenth Concerto, Handel; Lullaby, Dickinson; "In Springtime," Kinder; Fantasia on Familiar Hymns, arranged by Asper; Toccata in D, Kinder.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner's noon recital at the University of California at Los Angeles Feb. 21 was marked by a Bach program. On Feb. 24 he played these compositions:

Allegro con Fuoco, from "Water Music," Handel; Fantasia and Fugue in G minor, Bach; "Kol Nidrei," arranged by Bruch; "Second Legend," Bonnet; "La Piccola," Leschetizky; Toccata in D major, Lanquett.

**Leslie P. Spelman, F.A.G.O., Redlands, Cal.**—Mr. Spelman's vespers program at the University of Redlands March 5 will consist of these works: "Psalm XIX," Marcello; Gavotta, Martini; "O God, Be Merciful to Me," Bach; Overture to the Occasional Oratorio, Handel; "How Brightly Shines the Morning Star," Karg-Elert; Sketch in C major, Schumann; "Chinese Boy and Bamboo Flute," Spencer; "Sonata da Chiesa," Andriessen.

On March 12 he and Muriel J. Spelman, pianist, will be heard in a Bach program which is as follows: Chorale Preludes, "We All Believe in One God," "O Sacred Head Once Wounded" and "Deck Thyself, My Soul, with Gladness"; Trio-Sonata 1; Allegro and Andante from Concerto in G (piano and organ); Passacaglia and Fugue in C minor.

**Robert Elmore, Philadelphia, Pa.**—Mr. Elmore will play the following program for Dr. Alexander McCurdy at St. James' Church March 6: Allegro from Second Sonata, de la Tombelle; Aria in F, Bach; Toccata, Adagio and Fugue in C, Bach; Prelude, Fugue and Variation, Franck; Scherzo in G minor, Bossi; "Eklog," A. Walter Kramer; Finale from First Sonata, Pagella.

**Wilma Leamon, Cleveland, Ohio.**—Mrs. Leamon will be presented in a recital at the Detroit Avenue Methodist Church Sunday evening, March 19. On this occasion the choir director, T. R. Evans, who is also supervisor of music in the public schools, will present the Lakewood High School A Cappella Choir of eighty voices. Mrs. Leamon will be guest artist. Her program will be as follows: Toccata and Fugue in D minor, Bach; Air for the G String, Bach; "L'Organo Primitivo," Yon; "In Paradisum," Dubois; First Sonata, in C minor, Guilmant; Fantasia, Tours; Sketch in D flat, Schumann; Intermezzo, Rogers; Toccata from Fifth Symphony, Widor.

**Francis E. Hagar, Cambridge, Mass.**—Mr. Hagar played his second recital on the new organ in the Old Cambridge Baptist Church Sunday afternoon, Jan. 22, and his program included: "Psalm XVIII," Marcello; "Benedictus," Couperin; "In dulci Jubilo," Bach; Prelude, Clerambault; Chorale Prelude on "Rhosymedre," Vaughan Williams; Fountain Reverie, Fletcher; "Marche Russe," Schminke; Chorale, Second Symphony, Vierne; Spring Song, Hollins; "Before the Image of a Saint" and Chorale Improvisation, "Nun danket Alle Gott," Karg-Elert.

**Elizabeth McPherson Kister, Philadelphia, Pa.**—Mrs. Kister played the following program in a recital Feb. 2 at the Princeton Presbyterian Church: A Concerto Movement, Dupuis; "Cathedral Windows" ("Kyrie Eleison") and "Resonant in Laudibus," Karg-Elert; "Carillon-Sortie," Mulet; "Color Prints" ("The Bow-moon," "The Monkey Bridge" and "A Young Girl in the Wind"), Marsh; Finale from Eighth Symphony, Widor; Adagio (Violoncello Concerto), Elgar; "Noel," from Byzantine Sketches, Mulet.

**J. Max Kruwel, Kansas City, Mo.**—A request program was played by Mr. Kruwel Feb. 8 at the Linwood Methodist Church with the assistance of Mrs. Herbert Spokesfield, pianist, and Parker Perkins, contralto. These organ numbers were played: Allegro Vivace (First Sonata), Mendelssohn; "Tendresse," Lemont; Offertoire in D minor, Battiste; Largo, Handel; "Marche Militaire," Schubert; "Morning," Grieg; organ and piano, "The Harp of St. Cecilia," Wiegand; "Thakay-Yama" (Japanese Clock), Miller; "This-tiedown," Loud; "By the Waters of Minnetonka," Lieurance; "Moonlight" Sonata (first movement), Beethoven; "Tranquillity," J. Max Kruwel.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree has been in demand for a number of recitals in various parts of the South during the winter. Jan. 31 he gave a Wagner program under the auspices of the A.G.O. at Jacksonville on the four-manual Möller organ in the Riverside Presbyterian Church. At the First Baptist Church of Tampa, where there is a four-manual Midmer-Losh organ, he played the following program Sunday afternoon, Feb. 5: "Variations de

Concert," Bonnet; "Dreams," Stoughton; Scherzo, Fourth Symphony, Widor; Fantasia and Fugue in G minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Hymn-tune Paraphrase, Murphree; Concerto in G, John Stanley; "The French Clock," Bornschein; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Imagery in Tableaux," Edmundson.

**Kenneth R. Osborne, Holland, Mich.**—For his vespers recital at Hope College Feb. 5 Mr. Osborne selected a program made up as follows: Chaconne, Buxtehude; Chorale Prelude, "Salvation Now Is Come to Earth," Buxtehude; Prelude and Fugue in C minor, Bach; Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; "Ave Maria," Arkadelt; Fantasia in A, Franck; "Romance" (Fourth Symphony), Vierne; Toccata, Andriessen.

**Harlie E. Wilson, Winooski, Vt.**—Mr. Wilson played a recital before the midnight mass in St. Stephen's Church on Christmas Eve and presented the following program: Chorale from Christmas Oratorio, Bach; Pastoral Symphony from "The Messiah," Handel; "A Christmas Idyll," Dunn; "In dulci Jubilo" (Ancient Carol), arranged by Pearsall; Pastoral in G major, Corelli; Fantasy on Old Christmas Carols, Blair; "Venite Adoremus," Whittingham; "The Shepherd's Song," Guilmant; "Noel Polonais," Guilmant; "The Bells of St. Anne de Beaupre," Russell; "Cantique de Noel," Adam; "Christmas in Sicily," Yon; "Gesu Bambino," Yon; "Christmas in Settimo Vittone," Yon; "Silent Night," arranged by Kreckel; Two Lithuanian Folksongs, arranged by Whitman; "Once in Royal David's City," Whitehead; Paraphrase on a Christmas Hymn, Faulkes; "Adoration," from "The Holy City," Gaul; Pastoral from "Le Prologue de Jesus," Traditional; "The Holy Boy," John Ireland; "Distant Chimes," Albert Snow; "The Shepherds," Salome.

**Charles A. Rebstock, Cleveland, Ohio.**—In a vespers recital at the Church of the Covenant Feb. 5 Mr. Rebstock played these numbers: Fantasia, Mozart; "Soeur Monique," Couperin; "Cortege et Litanie," Dupré; Minuet, Borowski; Andantino, Tschalkowsky; "The Chimes of St. Mark's, Venice," Russolo; Prelude and "Liebestod" from "Tristan und Isolde," Wagner.

**Ralph Douglass, New York City.**—Mr. Douglass was heard in a recital at the Madison Avenue Baptist Church Feb. 3, playing the following compositions: Prelude in E flat major, Bach; "Clair de Lune," Karg-Elert; Chorale Improvisation on "Nun danket Alle Gott," Karg-Elert; Prelude on "Rhosymedre," Vaughan Williams; Cantabile, Franck; Allegretto, Bossi; "The Bells of St. Anne de Beaupre," Russell; Finale (First Symphony), Vierne.

**Arthur C. Becker, Mus. D., Chicago.**—Dr. Becker gave a recital at St. Mary College, Leavenworth, Kan., Feb. 12 and presented a program made up of the following works: Concert Overture in C minor, Hollins; "Jagged Peaks in the Starlight," Clokey; Chorale Improvisation, "O God, Our Help in Ages Past," Verrees; "In Indian Summer," Lester; Toccata and Fugue in D minor, Bach; Caprice ("The Brook"), Dethier; Menuet from Fourth Symphony, Vierne; "Piece Heroique," Franck; "Carillon," Sowerby; "Variations de Concert," Bonnet.

Arthur and Barbara Becker gave a joint recital of organ and piano music at St. Teresa College, Kansas City, Mo., Feb. 13.

**C. Harold Einecke, Mus. B., Grand Rapids, Mich.**—In an organ and choral program by the organist and choir of the Park (First) Congregational Church at the First Christian Reformed Church Jan. 19 Mr. Einecke included the following organ selections: "Impressions Gothiques," Edmundson; "Fireside Fancies," Clokey; "St. Anne's" Fugue, Bach; "Ave Maria," Bach-Gounod; Andante Cantabile from Fifth Symphony, Tschalkowsky; Fantasia on "Old Hundredth," Grace.

**Charles Boehm, Glendale, Long Island, N. Y.**—Mr. Boehm, organist and choir-master of Emanuel Lutheran Church, Corona, Long Island, played the dedicatory recital on the Möller organ in the Danish Lutheran Church of Our Saviour, Brooklyn, Feb. 10. Mr. Boehm was assisted on the program by Mrs. Karen Hasselriis, contralto soloist. The organ numbers were: Trumpet Voluntary, Purcell; An-

dante Cantabile, Symphony 4, Widor; "Le Cygne," Saint-Saens; Largo, Handel; "Komm, süsser Tod," Bach; "Jesu, Joy of Man's Desiring," Bach; Berceuse, Dickinson; Pastorale, from "Les Prologue de Jesus," arranged by Clokey; "Water Music" (Air-Allegro, Hornpipe), Handel.

**Frank Crawford Page, F.A.G.O., Baton Rouge, La.**—In a faculty recital at Louisiana State University Jan. 13 Mr. Page, director of the department of liturgical music, presented a program made up as follows: Prelude and Fugue in G major, Bach; Chorale Preludes, "Come, Saviour of the Human Race" and "In dulci Jubilo," Bach; Chorale Improvisation on "In dulci Jubilo," Karg-Elert; Scherzetto, Vierne; "Priore," Jongen; Sketch in D flat, Schumann; March from Third Symphony, Widor; Sonata, "The Ninety-fourth Psalm," Reubke.

**Myron A. McTavish, Ottawa, Ont.**—In a recital Jan. 23 at First Church of Christ, Scientist, Mr. McTavish played the following movements from the sonatas of Josef Rheinberger: Allegro Moderato in G sharp minor, Op. 175; Scherzo in A minor, Op. 132; Theme and Variations in G major, Op. 146; Intermezzo in E flat major, Op. 88; Grave in C minor, Op. 27; Passacaglia in E minor, Op. 132; Adagio and Allegro Risolto in B flat, Op. 168; Cantilene in F major, Op. 148; Canzona in G sharp minor, Op. 161; Fugue in C minor, Op. 27.

**Henry F. Seibert, Mus. D., New York City.**—For his Sunday afternoon recital at the Lutheran Church of the Holy Trinity Jan. 8 Dr. Seibert selected the following program: Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "Gesu Bambino," Yon; "March of the Magi Kings," Dubois; Christmas Pastoral, Harker; Pastoral Symphony ("The Messiah"), Handel; Fantasia in G minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Air for the G String, Bach; Intermezzo (Suite for Organ), Rogers; "In Moonlight," Kinder; Fugue in E flat ("St. Anne"), Bach.

On Feb. 5 Mr. Seibert played a Bach program.

**Richard Keys Biggs, Los Angeles, Cal.**—Mr. Biggs, assisted by the church's male choir, was presented at St. Paul's Church Feb. 14. He played the following compositions: Sonata in A minor, Borowski; Interlude, Dupré; "Carillon," Vierne.

**William H. Jones, A.A.G.O., Raleigh, N. C.**—In a recital at St. Mary's School and Junior College Jan. 29 Mr. Jones played these compositions: Sonata in D minor (Agitato and Cantilena), Rheinberger; Chorale Prelude, "In Thee Is Gladness," Bach; "St. Anne's" Fugue, Bach; Andante and Finale from Symphony No. 1, Vierne; Chorale in A minor, Franck; Rhapsodie, Saint-Saens; Scherzo, William H. Jones.

**Herman F. Siewert, F.A.G.O., Winter Park, Fla.**—Mr. Siewert's vespers program at Rollins College Jan. 26 was as follows: "Marche Triomphale," Karg-Elert; Passacaglia in C minor, Bach; "Valse Triste," Sibelius; "Spinning Song," Dupré; "Dreams," McAmis; Finale from Symphony 1, Vierne.

In a recital at the First Methodist Church of DeLand, Fla., Feb. 10 Mr. Siewert played: Toccata on "O Filii et Filiae," Farnam; "Sunset," Karg-Elert; "Piece Heroique," Franck; Aria, Bach; Allegro Maestoso from "Water Music," Suite, Handel; Caprice, "The Brook," Dethier; Fantasia on "Old Hundredth," Louis J. Gehrm, Jr.; "Evening Bells and Cradle Song," Macfarlane; "Swing Low, Sweet Chariot," Ditton; "Fair Rose-Marie," Kreisler-Siewert; "At Evening," Kinder; "Carillon de Westminster," Vierne.

**Frederick Boothroyd, Mus. D., Colorado Springs, Colo.**—Dr. Boothroyd's program for the Grace Church memorial recital Jan. 26 was as follows: Passacaglia in C minor, Bach; Funeral March from Piano Sonata, Op. 26, Beethoven; Allegretto from Symphony 8, Beethoven; "Meditation on a Noel," Huré; Toccata from Suite for Organ, de Maleingreau.

**F. Arthur Henkel, Nashville, Tenn.**—For his recital program at Christ Church Sunday afternoon, Feb. 19, Mr. Henkel chose these compositions: Chorale in A minor, Franck; "Echo Bells," Brewer; "Stella Matutina" and "Electa ut Sol," Daller; Chorale Prelude, "Come, Saviour of the Heathen," Bach; "Laus Deo," Dubois; "Twilight" and "Evening," Lemare.



## Programs of Organ Recitals of the Month

**F. Rayner Brown, Los Angeles, Cal.**—In a Lenten recital at St. Paul's Cathedral Feb. 23 Mr. Brown played: Prelude and Fugue in C minor, Bach; Andante from First Concerto, Handel; Chorale Preludes, "Jesus, meine Zuversicht," "Komm, O komm, Du Geist des Lebens" and "Meinen Jesum lass ich nicht," Reger; Carol, Whitlock; Andante from Sonata No. 7, in F minor, Rheinberger.

March 2 Mr. Brown will give this program: Prelude and Fugue in F minor, Bach; "Benedictus," Reger; Scherzo from Fourth Symphony, Widor; "Skyland," Vardell; Prelude on a Chorale of Purcell, Edmundson.

**Charles E. Vogan, Grand Rapids, Mich.**—Mr. Vogan played this program before the evening service at Central Reformed Church Feb. 5: Prelude in B minor, Bach; Minuet in A, C. P. E. Bach; Largohetto (Fifth Concerto), Handel; "How Reverently I Long for Thee," Brahms; "Con Grazia," Andrews; "Dreams," McAmis; Prelude and Fugue in C minor, Bingham.

**E. W. Hill, M.S.M., Bloomfield Hills, Mich.**—Mr. Hill gave a recital Feb. 5 at Christ Church, Cranbrook, of which he is the organist, playing a program made up of the following offerings: Concerto 5 in F major, Handel; Chorale Preludes, "My Heart Is Filled with Longing" and "Rejoice, Beloved Christians," Bach; Prelude in G major, Bach; Impromptu, Vienne; "Dawn Again," Maekelberghe; "Legend," Karg-Elert; Air in D, Bach; "The Tumult in the Praetorium," de Maleingreau.

**Edgar Danby, Detroit, Mich.**—In a recital Feb. 27 at the Detroit Institute of Arts Mr. Danby played: Toccata and Fugue in D minor, Bach; "Clair de Lune," Debussy; Scherzo from Organ Symphony, Jacob; Apostolic Symphony ("Chaos and Prophecy," "A Carpenter Is Born" and "Crucifixion and Fruition"), Edmundson; Berceuse and Finale from "The Firebird," Stravinsky; Overture to "The Marriage of Figaro," Mozart-Danby; "Stella Matutina," Dallier; Allegro Vivace from Fifth Symphony, Widor.

**John Glenn Metcalf, Urbana, Ill.**—Mr. Metcalf played the following program at the University of Illinois Feb. 19: Sarabande, Bach; Fugue in G minor, Bach; "Benedictus," Reger; Prelude to "Le Deluge," Saint-Saens; "Evening," Keller; Andantino, Vienne; Second Symphony (Pastorale, Adagio, Finale), Widor.

**Robert L. Bedell, New York**—Dr. Bedell's Sunday afternoon recitals at the Brooklyn Museum in March will be marked by the following programs among others:

March 5—Prelude and Fugue in C minor, Bach; Arabesque, Vienne; Grand Chorus in A, Guilmant; Berceuse, Jarnefelt; Trumpet Minuet, Hollins; "Good Friday Spell," "Parsifal," Wagner; Minuet Mignon," Edouard Flament; "Valse Triste," Sibelius; "Stradella" Overture, von Flotow.

March 12—Sonata in F minor, Mendelssohn; "Clair de Lune," Karg-Elert; Fugue in B minor, Bach; Rondino in G, Beethoven; Grand Chorus in A, Salome; Prelude to Act 1, "Lohengrin," Wagner; Minuet in C minor, Bizet; Serenade, Schubert; Overture to "Marriage of Figaro," Mozart.

March 19—Prelude and Fugue in C major, Bach; Andante, Sonata in F minor, Rheinberger; Toccata in D minor, Reger; "In Summer," Stebbins; "Nuptial Postlude," Guilmant; "L'Arlesienne" (Minuet), Bizet; Gavotte in F, Wesley; "Morning Mood," Grieg; "Raymond" Overture, Thomas.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following in his short recitals before the evening service at the Church of the Pilgrims:

Feb. 5—Festival Suite, Op. 100, Lemare.  
Feb. 12—Sonata 2, Paul Hindemith.  
Feb. 19—Passacaglia and Fugue in D minor, Gardner Read.  
Feb. 26—Suite in F minor, Gordon Phillips.

**Howard L. Ralston, Washington, Pa.**—For an hour of organ music at vespers Jan. 22 in the Second Presbyterian Church Mr. Ralston selected the following program: Sonata in C minor, Mendelssohn; "In the Cathedral," Plerne; "In dulci Jubilo," Bach; Aria from Suite in D, Bach; Two Lithuanian Folk-songs, "Christ Is Born Today" and "Fall On Your Knees, Ye Christians," arranged by T. Carl Whitmer; Offertoire on French Noels,

Guilmant; Adagio from Sixth Symphony, Widor; Improvisation on "Puer Natus Est," Titcomb; Serenade, Schubert; Russian March, Clark.

**John E. Fay, Portland, Maine**—In a recital under A.G.O. auspices at the City Hall Auditorium Jan. 24 Mr. Fay presented a program made up as follows: Prelude, Clerambault; Andante, Corelli; Scherzo from Symphony 4, Widor; Arioso, Bach; Fugue in G minor, Bach; "Wind in the Pines" and "Canyon Walls," Clokey; Berceuse, Dickinson; "Variations de Concert," Bonnet; Rustic March, Boex; "The Squirrel," Weaver; "Finlandia," Sibelius.

**Charles J. Custer, Pottstown, Pa.**—Mr. Custer gave a recital at Transfiguration Lutheran Church on the afternoon of Jan. 29 and played this program: "The Morning Light," Burnap; "Speranza" (Hope), Yon; "Romance," Sibelius; Fantasia in D, Faulkes; "Christmas Evening," Mauro-Cottone; "Marche Champetre," Boex; Two Negro Spirituals, arranged by Gillette; "Hymn of Glory," Yon.

**George M. Thompson, Greensboro, N. C.**—Mr. Thompson gave his annual series of "quiet hours of organ music" at the Woman's College of the University of North Carolina late in January, during the mid-year examination period. On Jan. 24 he played: Fantasia in G minor, Bach; Sonata from the Cantata "God's Time Is Best," Bach; Selections from "Water Music" Suite, Handel; Andante Cantabile from String Quartet, Tschalkowsky; Chorale in A minor, Franck; Magic Fire Music from "Die Walkure," Wagner; "Dreams," McAmis; "Cortege," Debussy.

The program for Jan. 20 was as follows: Toccata and Fugue in D minor, Bach; Two Chorale Preludes for New Year's Eve, Bach; "Soeur Monique," Couperin; "Goblins' Dance," Dvorak; "Lo, How a Rose e'er Blooming," Brahms; Prelude to "Lohengrin," Wagner; "Dance of the Sugar Plum Fairy" (from "Nutcracker Suite"), Tschalkowsky; "Sur un Theme Breton," Ropartz; "Rhapsodie Catalane," Bonnet.

**Alonzo Meek, Montevallo, Ala.**—In a recital on the large Skinner organ at Alabama College Jan. 26 Mr. Meek presented this program: Fantasia and Fugue on the Chorale "A Mighty Fortress Is Our God," Cornelius Kint; "Jesus, Joy of Man's Desiring," Bach; Sinfonia in F, Bach; "Ronde Francaise," Boellmann; Chorale in A minor, Franck; "Notturmo," Grieg; Scotch Fantasia, Macfarlane; Serenade, Rachmaninoff; "Ascension Fiesta," Harvey Gaul; "Bells through the Trees," Edmundson; Toccata on "O Filii et Filiae," Farnam.

**Vincent H. Percy, Cleveland, Ohio**—Mr. Percy played the following compositions in a recital Feb. 13 at the Euclid Avenue Congregational Church: "Caprice Heroique," Bonnet; Fountain Reverie and Festival Toccata, Fletcher; "Reve Angelique," Rubinstein; Sonata No. 3, in B flat, Rogers; "Poet and Peasant" Overture, von Suppe; Gavotte, Martini; Allegro from Sixth Symphony, Widor.

**Harry E. Cooper, Raleigh, N. C.**—Dr. Cooper of Meredith College played the dedicatory recital on an Austin organ in the West Durham Baptist Church, Durham, N. C., Feb. 4 and made use of the following compositions to display the resources of the instrument: Chorale, "Liebster Jesu, Wir sind hier," Bach; Toccata and Fugue in D minor, Bach; Cantabile in B major, Franck; Scherzo in G minor, Bossi; "Up the Saguenay," Russell; Cradle Song, Kreisler; "Rapsodia Italiana," Yon.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—Dr. Tidmarsh will play a request program at the Union College chapel March 12 and in it will include the following compositions: Minuet in G, Beethoven; Adagio from "Sonata Pathetique" and Adagio from "Moonlight" Sonata, Beethoven; "Pomp and Circumstance," Elgar; "To a Wild Rose" and "To a Water Lily," MacDowell; "Softly Now the Light of Day," arranged by Reynolds; "Finlandia," Sibelius; "Traumerlei" and "Romance," Schumann; Serenade, Schubert; "The Rosary," Nevin; "Rhapsody in Blue," Gershwin.

March 19 he will play: Toccata and Fugue in D minor, Bach; Air for the G string, Bach; "Liebestod," Wagner; "Ride of the Valkyries," Wagner; "The Girl with the Flaxen Hair," Debussy; "Clair de Lune," Debussy; "The Submerged

Cathedral," Debussy; Finale, Dupre; Minuet, Boccherini; "Softly Now the Light of Day," arranged by Reynolds; "Liebestraum" and "Les Preludes," Liszt.

This program will be given March 18 at the First Baptist Church in Poughkeepsie.

**Margaret Frett, River Forest, Ill.**—Miss Frett, a senior student in the organ department of Rosary College, gave a recital Feb. 26 in the college chapel. Her program was as follows: Siciliano, Scarlatti; Prelude and Fugue in G major, Bach; Sonata No. 3, Mendelssohn; "A Lovely Rose Is Blooming," Brahms-Holler; "Noel Polonais," Guilmant; Chorale in A minor, Franck.

**Joseph C. Beebe, New Britain, Conn.**—For his 303d recital at the South Congregational Church, played Feb. 19, Mr. Beebe selected this program: Prelude and Fugue in A major, Bach; three instrumental movements from the cantatas, "The Hungry Shall Eat," "My Spirit Was in Heaven" and "Like as the Rain and the Snow," Bach; Chorale in A minor, Franck; Quasi Lento, Tranquillo (Organ Sonata), Howells; "The Mystical Organ" (Book 4), Tournemire.

Mr. Beebe will play a de Maleingreau program in Holy Week, April 4.

**Miss Catherine Babcock, Fayette, Mo.**—Professor Luther T. Spayde of Central College presented his pupil, Miss Babcock, in a senior recital at the College Church Feb. 5. Her program included the following numbers: Fugue in E flat ("St. Anne"), Bach; Sixth Symphony (Adagio, Intermezzo and Finale), Widor; Pastorale, Franck; "Song of the Basket-Weaver," Russell; Introduction and Passacaglia, Reger.

**Eugene M. Nye, McMinnville, Ore.**—The following vesper recital was given at Linfield College at the time of the examination period Feb. 1: Evening Idyll, Bidwell; "The Squirrel," Weaver; "At Evening," Kint; "A Cloister Scene," Mason; "Tales of Hoffman," Offenbach; "Souvenir," Drdla; Waltz in A, Brahms; "Venetian Boat Song" and "The Gondo-

liers," from Venetian Suite, Nevin; "Narcissus," Nevin; "The Old Refrain," Kreisler; "Poeme," Fibich; "Memories of Linfield," Wilkens.

**Ruth S. Melville, Jacksonville, Ill.**—Miss Melville, who is instructor in organ, theory and the history of music at McMurray College, gave a recital at the Church of Our Saviour Feb. 12 and played the following compositions: Prelude, Fugue and Chaconne, Buxtehude; "Toccata per l'Elevazione," Frescobaldi; "Soeur Monique," Couperin; "Grand Jeu," du Mage; Fugue in E flat major, Bach; Five Chorale Preludes, Bach; Pastorale, Roger-Ducasse; Dorian Prelude on "Dies Irae," Simonds; Prelude, Samazeuilh; "Ariel," Bonnet; Chorale Improvisation, "In dulci Jubilo," Karg-Elert.

**John M. Klein, Columbus, Ohio**—Among Mr. Klein's recitals before the services on the large new Möller organ in the Broad Street Presbyterian Church have been the following:

Jan. 15—"Paeon," H. A. Matthews; Intermezzo, Rogers; "Alle Menschen müssen sterben," Pachelbel; Prelude, Vienne; Sonata 1 (first movement), Hindemith; Cantabile, Franck; Chorale Preludes, "Erbarm' Dich mein" and "Wachet auf, ruft uns die Stimme," Bach; Adagio (Fifth Symphony), Widor.

Jan. 22—Prelude in C sharp minor, Rachmaninoff; Meditation, Vienne; "A Mighty Fortress Is Our God," Walther; "Children's Prayer," Humperdinck.

Jan. 29—"Minuet Gothique" (Gothic Suite), Boellmann; Prologue (Suite in G minor), Rogers; "Now Rest beneath Night's Shadow," Bach; "Dream," Kopyloff-Gaul.

**Lansan F. Demming, Mus. B., Urbana, Ill.**—Mr. Demming played the following program for the University of Illinois recital Feb. 12: Aria in the Manner of Bach, Mauro-Cottone; Chorale in A minor, Franck; "Shadow Mountain," R. Deane Shure; Sonata No. 5, in C minor, Guilmant; Fantasia on the Chorale "Now Thank We All Our God," Bonset.

## FOR LENT AND EASTER

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| T. FREDERICK H. CANDLYN<br>Benedicite, Omnia Opera..... | .12 | BRUCE STEANE, Look ye Saints....                                     | .10 |
| ERNEST A. DICKS<br>He is Risen.....                     | .15 | ERIC H. THIMAN, Song of Praise....                                   | .10 |
| OLIVER KING<br>Easter Day.....                          | .10 | CHRISTOPHER THOMAS<br>O Clap your Hands Together.....                | .12 |
| A. W. LANSING<br>Now is Christ Risen (Rev. Ed.).....    | .12 | For Organ  |     |
| HERBERT SANDERS<br>Take my Life and Let it be.....      | .12 | ALLANSON G. Y. BROWN, Two<br>Meditations on Themes by Palestrina .50 |     |
| Light's Glittering Morn.....                            | .15 | 1. The Strife is O'er  |     |
|   |     | 2. He was Crucified  |     |

### Recent Anthems for Lent and Easter

Including numbers for junior choir indicated by\*

|   |     |  |     |
|---|-----|--|-----|
| PAUL AMBROSE<br>The Song of Triumph Has Begun.....      | .12 | *NAUMANN-MANSFIELD<br>Lamb of God (Two-part).....      | .10 |
| T. FREDERICK H. CANDLYN<br>Rise Crowned with Light..... | .12 | T. TERTIUS NOBLE<br>O Sacred Head Surrounded.....      | .15 |
| HERBERT DALE, Hearken unto Me..                         | .15 | *SYDNEY SEYMOUR<br>Hail the Glorious Morn (Unison).... | .08 |
| CYR DE BRANT<br>Melodies of Christendom (SAB).....      | .12 | W. R. VORIS<br>Lift up your Voices now.....            | .12 |
| NOEL HANNENFORD<br>The Redeemed of the Lord.....        | .12 | ALFRED WHITEHEAD<br>Ye Choirs of New Jerusalem.....    | .12 |
| CUTHBERT HARRIS<br>Hosanna! Blessed is He.....          | .15 | Alleluia, Sing to Jesus.....                           | .12 |
| *SING WITH HOLY GLADNESS (Unison) .10                   |     | The Seven Joys of Mary, Carol....                      | .16 |
| *FRANK LYNES<br>Lift up your Heads (Two-part)....       | .10 | ALFRED WOOLER<br>Hosanna.....                          | .15 |

### Organ Music for Easter

(Standard Selections)

|   |     |  |     |
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| T. FREDERICK H. CANDLYN<br>Toccata on "Neander" (He is Risen) .65                     |     | J. SEBASTIAN MATTHEWS<br>Chorale Finale "Glory to God".... | .50 |
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## John M. Klein to Play Series of Recitals on Columbus Organ

John M. Klein, A.A.G.O., who has been bringing out all there is in the large new Möller organ in the Broad Street Presbyterian Church of Columbus, Ohio, has arranged a series of four Monday evening recitals in March. Mr. Klein, who has been presiding over the four-manual instrument since its completion, has made his recitals so much of a musical feature in Ohio that large audiences no doubt will be attracted, not only from the capital city, but from nearby places.

The recitals will be devoted respectively to composers of the pre-Bach period, to Bach, to modern French works and to contemporary American composers. The variety in offerings is shown by the programs as arranged. They are as follows:

March 6—"Alma Redemptoris Mater," du Fay (Flemish, 1395-1474); "Canticum B. Mariae Virginis," Cabezon (Spanish, 1578); Toccata, Frescobaldi (Italian, 1583-1643); "Les Cloches," Lebeque (French, 1630-1702); "Kyrie," Couperin (French, 1631-1703); "Alle Menschen müssen sterben," Pachelbel (German, 1653-1706); "Versetten" (Sonata), Zipoli (Italian, 1716); "Ein feste Burg," Walther (German, 1684-1748); Prelude and Fugue in A major, Buxtehude (German, 1637-1707).

March 13—Bach program: Fugue in E flat ("St. Anne"); Prelude and Fugue in F major; Chorale Preludes, "Ich ruf zu Dir," "Das alte Jahr vergangen ist" and "In dulci Jubilo"; Prelude in C major; Chorale Preludes, "Wachet auf, ruft uns die Stimme," "Erbarm Dich mein, O Herre Gott" and "Liebster Jesu, wir sind hier" (No. 3); Toccata and Fugue in D minor; Prelude in C major. The cantata "Christ lag in Todesbanden" was sung by the church choir under the direction of Herbert Huffman.

March 20—Chorale in A minor, Cantabile and "Pieve Herosique," Franck; "Impromptu," "Carillon de Westminster" and "Evening Star," Vierne; Prelude and Fugue, B major, and "Lamento," Dupre; Toccata (Symphony 5), Widor.

March 27—"Paeon" and "The Fountain," H. A. Matthews; "Canyon Walls" (Mountain Sketches), Clokey; Elevation, Bedell; "Bells through the Trees," Edmundson; Cantilene, McKinley; "The Primitive Organ," Yon; "The Squirrel," Weaver; "Pantomime," Jepson; Chorale Improvisation, "Old Hundredth," Germ; Toccata (G minor Suite), Rogers.

### OFFERS \$400 IN PRIZES FOR ORGAN COMPOSITIONS

Announcement has been made in New York that John Haussermann, sponsor of the organ to be installed in the Temple of Religion at the world's fair, offers \$400 in prizes for organ compositions.

The Haussermann contest is open only to American-born composers. One prize of \$200 is offered for a composition for organ alone and one prize of \$200 for a composition for organ and strings, horns and timpani, or any part of this combination. The compositions must not be shorter than five minutes nor longer than twenty minutes performance time. They may be for church or concert use. They must not be older than January, 1935, and must be unpublished. The prize-winning compositions, as well as works receiving honorable mention, will be performed in each class at the Temple of Religion during the fair.

The competition will close June 1. Manuscripts postmarked on this date will be accepted. Compositions should be sent in anonymously, but with a pseudonym, the key of the pseudonym to be enclosed in a sealed envelope, separate from the manuscript itself. Return postage should also be enclosed. Manuscripts should be mailed registered or insured.

Members of the jury which will select the prize-winners are: Olin Downes, director of the music department of the world's fair; Seth Bingham, organist of the Madison Avenue Presbyterian Church; Roy Harris, composer and conductor of Princeton, N. J.; Hugh Ross, conductor of the Schola Cantorum and the Church of St. James the Less, Scarsdale, N. Y., and Ernest White, organist of the Church of St. Mary the Virgin, New York. Manuscripts are to be addressed to John Haussermann, 40 Scarborough road, Briarcliff Manor, N. Y.

G. DARLINGTON RICHARDS



G. DARLINGTON RICHARDS, F.A.G.O., who has labored faithfully and without ostentation at St. James' Church in New York City these many years, has conducted a musical ministry that has formed a chapter in the history of church music in the metropolis. The appreciation of the parish for Mr. Richards' Christmas services has been placed on record by the rector, the Rev. H. W. B. Donegan, who in reviewing the events of the Christmas season in the church folder has this to say:

"I am told by the officers on duty Christmas Eve that about 500 people were unable to get into the church for the carol service, so great was the crowd. What a glorious service it was! Never have the members of our choir sung with such inspiration and perfection. Mr. Richards must be proud of his choir and I know we are all grateful for the fact that the music of St. James' is under the direction of one who is both a gifted master of choristers and an accomplished musician."

### CHICAGO WOMAN ORGANISTS SPONSOR THREE PROGRAMS

The Chicago Club of Woman Organists presented a program Sunday afternoon, Feb. 19, at the United Church of Hyde Park. Ruth Saleen, mezzo contralto, and Philip Manuel, organist of the church, were guest artists, and organ groups were played by Mary Ruth Craven and Tina Mae Haines. Frances Frothingham was program chairman and the offering was for the benefit of Fidelis Inn, a home for unemployed women, a benevolence of the Business and Professional Club of the church.

The club will give a program at the Rockefeller Chapel of the University of Chicago Tuesday, March 7, at 8:15. Members performing are Ora Bogen, Gertrude Bailly and Renzina Wood, with Hazel Quinney acting as program chairman.

On Sunday, March 19, at 7:30, a choral service will be held at the New First Congregational Church, Chicago. Dr. William Lester, organist of the church, and Mrs. Margaret Lester, soprano (patroness of the club), will be guest artists, and the choir under the direction of Dr. George L. Tenney will sing three anthems. Organ groups will be played by Vivian Martin and Alice R. Deal, with Ora E. Phillips as program chairman.

### West Point Choir at St. Thomas'

The Cadet Chapel Choir of the United States Military Academy at West Point, following an annual custom, assisted on Sunday evening, Feb. 19, at the evensong services in St. Thomas' Episcopal Church, New York. Every seat in the church was filled, while scores stood. It was estimated that nearly 3,000 persons witnessed the impressive ceremonies. The 172 cadets and the sixty members of the regular St. Thomas' choir were in the chancel. The cadets, led by the academy's organist and choirmaster, Frederick C. Mayer, first sang the offertory anthem, "The Light, the Truth and the Way," by Koschat-Holden. After the doxology the congregation stood as the cadet choir sang a special arrangement of the West Point hymn, "The Corps."

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### ANTHEMS for LENT and EASTER

(In S.A.T.B. unless otherwise noted)

- |                                |           |                            |
|--------------------------------|-----------|----------------------------|
| W. Y. WEBBE                    | - - - - - | This is the Day            |
| L. HECKENLIVELY (Double Choir) | - - - - - | Alleluia, O Day of Glory   |
| WALTER WILD                    | - - - - - | Blow, Golden Trumpets      |
| R. E. MARRYOTT                 | - - - - - | Lilies of the Dawn         |
| E. H. THIMAN                   | - - - - - | Good Christian Men Rejoice |
| J. S. BACH (Arr. R. Broughton) | - - - - - | The Way to Calvary         |
| CLARENCE DICKINSON (Arr. by)   | - - - - - |                            |
| (S.A. or S.A.B.)               | - - - - - | By Early Morning Light     |
| (S.A. or S.A.B.)               | - - - - - | When the Dawn Was Breaking |
| A. BAYNON (Unison)             | - - - - - | Easter Joy                 |

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### GENERAL ANTHEMS and SERVICES

(For S.A.T.B. unless otherwise noted)

- |                                     |           |                                   |
|-------------------------------------|-----------|-----------------------------------|
| PHILIP JAMES                        | - - - - - | Hail Glorious Lord                |
| WARREN D. ALLEN                     | - - - - - | O Where Shall Wisdom              |
| FRANZ BORNSCHNEIN                   | - - - - - | God of Might                      |
| H. K. ANDREWS (Double Choir)        | - - - - - | Love of the Father                |
| E. H. THIMAN                        | - - - - - | Ring Out, Ye Crystal Spheres      |
| CLARENCE WATERS (T.T.B.B.)          | - - - - - | Laudate Pueri                     |
| HUGH BANCROFT                       | - - - - - | O Splendour of God's Glory        |
| L. LEWANDOWSKI (Arr. N. L. Norden)  | - - - - - | Psalms 150                        |
| JAMES R. DUANE                      | - - - - - | The Redeemed of the Lord          |
| BORTNIANSKY (Arr. C. Black), (S.A.) | - - - - - | O God of Might                    |
| HUMPERDINCK (Arr. F. Shattuck)      | - - - - - |                                   |
| (S.A., and S.A.B.)                  | - - - - - | Prayer from "Hansel and Gretel"   |
| SETH BINGHAM                        | - - - - - | Benedictus es, Domine, in F minor |
| GEORGE TOMPKINS                     | - - - - - | Communion in E flat               |

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| RICHARD STRAUSS (Arr. C. Black) | - - - - - | Twilight Dream                        |
| HARRY C. BANKS                  | - - - - - | Imaginary Folk Song                   |
| BEATRICE H. FISK                | - - - - - | Prelude on "Netherlands"              |
| ARTHUR EGERTON                  | - - - - - | Prelude and Fugue on "Iste Confessor" |
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### Many Special Offerings by Titus.

Parvin Titus' noonday half-hours of music at Christ Church in Cincinnati on Tuesdays and Fridays are marked by excellent programs. Feb. 24 he played "Two Pieces on the Second Tone" by Jacques Boyvin (1650-1706) and Widor's Sixth Symphony. Feb. 28 the program was devoted to compositions based on liturgical hymns. March 3 Mr. Titus will be assisted by Philip Dreifus, violinist, and March 7 by Fenton C. Pugh,

tenor. On March 14 David Pew of the Church of the Advent will play the program, March 17 George Y. Wilson and March 24 Wayne Fisher. Mr. Titus' program March 21 will commemorate Bach's birthday. March 31 a chorus of men from three churches will sing. March 26 Mr. Titus will give Mendelssohn's "Hear My Prayer" and April 2 Bach's "Passion According to St. Matthew." Then he will devote his time to the May festival, of which he is organist.



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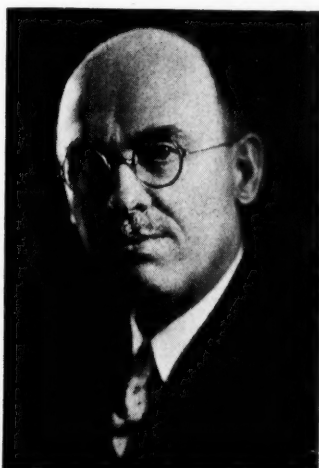
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ORGANISTS THROUGHOUT THE COUNTRY who have been using Howard R. Thatcher's "Synagogue Services" since they were first published twenty-eight years ago will be interested in knowing that this American composer has to his credit a large number of other works for organ, piano, voice, orchestra, etc. These include seventeen transcriptions for the organ in two volumes of the slow movements from Beethoven's Piano Sonatas and seventeen transcriptions of the slow movements of Mozart's Piano Sonatas, the former published by G. Fred Kranz and J. Fischer respectively and the latter still in manuscript. He has also made transcriptions of twelve of the Chopin Nocturnes and Preludes, of ten of Schubert's songs and of Debussy's "Clair de Lune." There is a long list of solos, both sacred and secular, written by Mr. Thatcher. A series of his piano pieces has been published by G. Fred Kranz and some piano and violin pieces by J. Fischer. A group of organ compositions, including preludes and fantasies on hymn-tunes, will be published soon.

Mr. Thatcher, a Baltimore organist, was born in that city and is a grand-nephew of the minstrel George Fletcher. He was graduated from the Peabody Conservatory of Music after studying there ten years, and since 1911 has been a member of the Peabody faculty, teaching harmony, counterpoint, orchestration and composition. He has been organist of Oheb Shalom Temple since 1905 and both organist and choirmaster since 1925. In 1924 he was appointed organist of First Church of Christ, Scientist, a post he still holds. From 1906 to 1923 he was musical director of Maryland College for Women at Suttonville and for two years he conducted the Meyerbeer Singing Society, a male chorus of thirty-five voices. Mr. Thatcher has been guest conductor of the Baltimore Symphony Orchestra and of the Peabody Conservatory Orchestra.

#### Death of Mrs. Charles F. Hansen.

Mrs. Myra Gertrude Hansen, wife of Charles F. Hansen, blind organist at the Second Presbyterian Church of Indianapolis, died Feb. 1 in the Methodist Hospital after a long illness. She was 67 years old. Because of Mr. Hansen's blindness Mrs. Hansen had assisted her husband greatly in his musical studies. She was a gifted organist herself, but in recent years had been unable to follow her career because of illness. Mrs. Hansen was born in Greenville, Ohio, and moved to Indianapolis with her parents when she was a child. She studied music under private teachers and served many years as organist at Christ Episcopal Church and at the First Presbyterian Church. Mrs. Hansen for many years was active in welfare work, aiding young people in the community particularly. Survivors, besides the husband, are three sisters.

#### Russell H. Miles in California.

Professor Russell Hancock Miles of the University of Illinois organ faculty is in California on sabbatical leave and is planning to improve the time by study of composition under Arnold Schoenberg at the University of California in Los Angeles. Professor Miles will remain on the Pacific coast until September.

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#### HYMN FORUM IN NEW YORK AS A THREEFOLD SUCCESS

The splendid hymn forum held jointly by the American Guild of Organists and the Hymn Society Jan. 31 at the Riverside Church, New York, is reported on another page. Its great success was threefold; in the afternoon the underlying forces that make or mar adult congregational worship were well stated and provoked animated and expert discussion; at the dinner a goodly number of clergy listened to a message on the need for sympathetic conference with their organists, while the great organ music composed on chorales and tunes that Andrew Tietjen and Ernest White interpreted in the church was inspiring. Hugh Ross also reported that the available organ material based on hymn-tunes is being listed thoroughly by a special committee of the Guild, not omitting the simpler numbers which should be most helpful to every ambitious service player.

From Hamilton, Ohio, and Somerville, N. J., we receive evidence that excellent hymn festivals may draw the churches together in places outside the great cities. Last fall the Ministerial Association of Hamilton assisted Mrs. Fred T. Baumgartner and others in bringing together the choirs of thirteen churches, with a brass quartet, for a mass hymn festival.

On Sunday, Jan. 29, six local choirs in Somerville cooperated in a carefully planned service. The subject was "The Church—United in Christ, United in Fellowship, United in Service." During each division of the service a choice meditation was given by the Rev. Ronald V. Wells of the First Baptist Church of Somerville. The writer will gladly lend a copy of these brief discourses to anyone who desires to study them. Great attention was also paid to the rendition of all hymns. Noble's stirring prelude on "Netherlands" (Kremsner) opened the festival.

The value of such a service lies in the fact that it was carefully planned, that fine unfamiliar tunes were introduced and that the choirs and people of several churches shared in a real festival of congregational worship.

On Feb. 16 in Taylor Chapel, Broadway Tabernacle, New York, was held the first of two meetings commemorating the "Bay Psalm Book" of 1640, Dr. Oliver Huckel presiding. The addresses by Carl F. Price and the Rev. George Stewart

of Stamford, Conn., covered the music of the Pilgrims (Plymouth, 1620) and the story of the "Bay Psalm Book" itself (1640). Dr. Carleton Sprague Smith, head of the music department of the New York Public Library, commented on the importance of both contributions to New England psalmody.

The second meeting will be held in St. Paul's Chapel, Columbia University, Friday, April 21; it will be addressed by Dr. Carleton Sprague Smith. The full university choir under Professor Beveridge will give musical illustrations from the "Bay Psalm Book." Every organist in New York interested in the origin of American psalmody should reserve this date.

REGINALD L. McALL.

#### Philadelphia Hymn Society Meets.

An interpretation of Bach preludes was presented by Henry F. Seibert, organist of Trinity Lutheran Church, New York City, Feb. 14 in the chapel of the Lutheran Theological Seminary, Philadelphia. Dr. Seibert's performance was a feature of a meeting of the Hymn Society of Philadelphia at the seminary. Other features of the evening were evensong, led by Dr. Luther D. Reed, acting president of the seminary, and congregational singing of several famous hymns. In the afternoon a paper on "The Choirmaster and the Hymn-book" was read by Henry Barraclough, recording secretary of the Hymn Society and choirmaster of the Tioga Presbyterian Church, Philadelphia. Carols were sung by a girls' choir from the Lutheran Orphans' Home of Philadelphia. Henry S. Fry, organist and choirmaster of St. Clement's Church, Philadelphia, was the honor guest at a fellowship supper of the Hymn Society that evening in the refectory of the seminary.

#### Hymn Service at Somerville, N. J.

At the monthly union meeting of the churches of Somerville and Raritan, N. J., held in the First Reformed Church of Somerville Sunday evening, Jan. 29, six choirs united for their second hymn service. Miss Helen R. Cook, A.A.G.O., was in charge. The central theme was "Let the Church Be in Very Deed the Church." The entire service was one of great impressiveness.

#### HISTORICAL RECITALS PLAYED AT DUKE UNIVERSITY CHAPEL

Edward Hall Broadhead played the first of a series of historical recitals at the chapel of Duke University, Durham, N. C., Feb. 5, when the program consisted of works of predecessors of Bach. The second program, Feb. 12, was devoted to Bach, the third, on Feb. 19, to Handel, and the fourth, Feb. 26, to Schumann. In addition to the composer to whom it was principally devoted, each program included compositions of general interest. The initial recital was marked by this program: Canzona, Gabrieli; Ricercare, Palestrina; "Preludio e Fuga," Frescobaldi; "Soeur Monique," Couperin; Capriccio, Froberger; Prelude, Fugue and Chaconne, Buxtehude; "Vom Himmel hoch," Pachelbel; "Ach Herr, mich armen Sünder," Kuhnau; "Du Friede fürst," Johann Bernhard Bach.

The Handel program included the Prelude and Fugue in F minor and the Fifth Concerto, and was supplemented by the following: "Song of the Basket-Weaver," Russell; "Dripping Spring," Clokey; "Legend," Karg-Elert.

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## Notes from Capital; Cathedral Recitals and Other Activities

By MABEL R. FROST

Washington, D. C., Feb. 17.—The Washington Cathedral has presented a number of interesting musical features during the last month. Robert Barrow, organist of the cathedral, gave a short recital Jan. 20. In a recital Feb. 7 Paul Callaway made effective use of the big reeds in several selections of an unusually interesting program. In cooperation with the Lutheran churches of Washington the chapel choir of Capital University, Columbus, Ohio, was presented in a sacred concert Feb. 9. The choir is composed of sixty mixed voices from the student body of the university conservatory and has always sung *a cappella* under the direction of Ellis Emanuel Snyder.

Olive Constant Pratt is in charge of music at St. Margaret's Episcopal Church during the three-weeks' absence in Florida of Dr. Charlotte Klein, the organist and director.

J. Russell McKeever, organist of Hamline Methodist Church, did not return to his post as previously announced, but is still on leave of absence due to illness. Lyman McCrary continues to officiate as acting organist.

The choir of St. John's Church presented Sacred Cantata No. 180, "Deck Thyself, My Soul," by Bach, and the motet for double chorus, "Blessing, Glory, Wisdom and Thanks," formerly thought to be the work of Bach, but now attributed to Gottfried Wagner, on Feb. 13 under the direction of the organist, Arthur Howes, F.A.G.O.

"The Deluge," by Saint-Saens, was sung by the choir of Hamline Church Feb. 5 under the direction of John Marville, with piano and organ accompaniment. This was the fourth of the series of Sunday evening monthly musical services put on by this choir of fifty voices.

The annual Lenten concert of the choir of the First Congregational Church will be given on March 13 at 8:30 in Constitution Hall. This famous choir is under the direction of Ruby Smith Stahl and its annual concert is anticipated by hundreds of admirers of sincere and artistic choral singing.

The Washington Choral Society will give "The Passion According to St. Matthew," by Bach, at the Washington Cathedral March 20. The entire work will not be given in the one evening, but several portions will be included which were not sung at the rendition last spring. The double orchestra will be made up largely of members of the National Symphony Orchestra and Louis Potter will conduct the chorus of about 200.

Epiphany Church choir of fifty voices has announced an ambitious schedule of Lenten and Easter music, including Gounod's "Gallia," Stainer's "Crucifixion," Maunders' "Olivet to Calvary" and Easter anthems by Fehrmann, Edmundson, Liszt, Dickinson, Eccard and Reimann. Adolf Torovsky, A.A.G.O., is organist and choirmaster.

Parts of Handel's "Messiah" were given by the Takoma Park Presbyterian choir at the evening musical service Feb. 26. Mrs. Albert W. Volkmer directing and Mrs. D. C. Jackson at the organ.

Kenneth Frisbie has been appointed organist at the Gunton Temple Presbyterian Church. He is also director of music at the Bethesda-Chevy Chase High School.

Miss Doris Breinig, a student at the Guilman Organ School, was appointed organist and choirmaster of Christ Lutheran Church, Little Neck, L. I., Feb. 1.

ADOLPH STEUTERMAN, F.A.G.O.



THERE WAS AN UNUSUAL TREAT for music-lovers at Calvary Episcopal Church, Memphis, Tenn., on the afternoon of Feb. 12—unusual even for those who have enjoyed the musical offerings of Adolph Steuterman, F.A.G.O., these many years. The program was in the form of a piano and organ recital in which Mr. Steuterman had the assistance of Myron S. Myers, head of the piano department at the Memphis College of Music, and Francis A. Wolfe, cellist. Some of the arrangements for the organ and piano were made by Mr. Steuterman. The program numbers were: "Exultation," Symphonic Piece, Weaver; Symphonic Piece, Clokey; "Elizabeth's Vision," from "Tannhäuser," Wagner; "Reflections in the Water," Debussy; "The Fountain of the Acqua Paola," Griffes; "Polichinelle," Rachmaninoff; "Liebestraum" (cello, piano and organ), Liszt; "Piece Heroique," Franck.

### New Musical Encyclopedia

"The International Cyclopaedia of Music and Musicians," latest of the new reference books on musical topics to come from the presses, may be aptly described as *multum in parvo*, even though the single volume which contains the work is a large one of 2,000 pages. There is hardly a subject on which the musician might seek information that is not noticed in this encyclopedia. In addition to the biographical and historical material there are a number of excellent essays on musical subjects. The organ, for instance, is treated by Dr. Alexander Russell in an article covering six pages, and ample space is devoted even to the new electronics and the principles on which they are built. We find also the complete story of music, articles on the life and works of every important composer, analyses of great compositions, data on the leading musicians and opera houses, and a thousand other subjects.

Of course, errors have crept in, and while there is no disposition to magnify these and overlook the great value of all that is here offered, it would please the majority of organists if, for instance,

Lynnwood Farnam's name could have been spelled correctly.

Oscar Thompson, editor-in-chief of the work, is the editor of *Musical America* and critic for the *New York Sun*, and an imposing group of collaborators was enlisted to help him prepare the book. It is published by Dodd, Mead & Co. of New York City.

### EDWIN E. HASLAM, VETERAN ORGAN BUILDER, IS DEAD

Edwin E. Haslam, a veteran organ builder, passed away Feb. 11 at the age of 69 years after a brief illness at his home in Rockville Center, L. I., N. Y. Burial was at Greenfield Cemetery, Hempstead. The Rev. Seward G. Sherwood of the Church of the Ascension officiated. Members of Manuel Lodge, F. and A. M., No. 636, attended services in a body, also members of Massapequa Lodge of Rockville Center and Aurora Grata Cathedral of Brooklyn. Mr. Haslam was taken ill Feb. 1 with a severe cold and bronchial pneumonia set in.

Mr. Haslam was born in Southport, England, and came to this country with his parents in 1888. They settled for a short time in Yaphank, on Long Island. Later the family moved to Brooklyn, where Mr. Haslam started piano and organ building. He conducted his own business over forty years, tuning and building pianos and organs for many celebrated musicians over the eastern half of the United States and Canada. For the last twelve years he resided in Rockville Center.

Surviving, in addition to the widow, Mrs. Mary L. Haslam, are two daughters, Florence M. Haslam and Mrs. Mildred E. Warren, and one grandson, Edwin H. Warren.

### To Sing at First Presbyterian, N. Y.

The Elizabeth Rodman Voorhees Chapel Choir of the New Jersey College for Women, John Earle Newton, director, will be heard in a special program of ancient and modern music at the First Presbyterian Church, New York, Sunday evening, March 12, at 8 o'clock. On Sunday evening, March 19, a program of choral and organ music by modern composers will be given under the direction of Willard Irving Nevins.

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"Recital Pieces for the Organ," selected and arranged by Francis W. Snow; Volume 2; published by the B. F. Wood Company, Boston.

The first volume of this series, issued one year ago, has made such a sales record as to bring about the issue of the second book, as listed above. Unusual short pieces, equally fitted for concert or service use, of first-class musical quality, expertly revised and edited by an authority, set out in an extremely attractive and durable format, make up the contents. For purpose of record we list the contents: "Aria da Chiesa," composer unknown; "Benedictus," Couperin; Intermezzo, Widor; "Ave Maria," Liszt; Allegro, Handel. The book is worthy of high recommendation; progressive organists will welcome the opportunity to get unusual material of practical values in this convenient and economical form.

"The Chimes and Harp in Organ Playing," by Gordon Balch Nevin; published by the Oliver Ditson Company, Boston.

Gordon Balch Nevin has once again placed the organ fraternity under obligation to him. Once again he has seen a definite need. His "Primer of Organ Registration," the "Swell Pedal Technique," and several other instruction books dealing with specific problems having to do with organ playing have been of inestimable value in the field of organ pedagogy. This new book stands unique in its field. Catholic and sanely balanced articles, finely illustrated by excellent plates, deal comprehensively with the use of chimes and the use of the celesta in service and recital playing. Dangers are pointed out and positive uses are suggested and explained. Five pieces using chimes and five calling for the harp are provided as repertory illustrations.

"Seven Classic Preludes on Old Carols," by Garth Edmundson; published by J. Fischer & Bro., New York.

The name of Garth Edmundson is one that has grown greatly in fame and esteem in the last five years. From an unknown quantity that long ago, he has, by honest work and superlative gifts, made a place for himself, until today he stands four-square, recognized as one of the peak composers for organ. His development has been gradual, healthy and steady. He has not depended on the fevered efforts of any special clique or clique for recognition. His own splendid work has created his well-deserved fame and favor.

The set of pieces titled above will do much to enhance this already high reputation. It is undoubtedly the finest creation from Mr. Edmundson's pen yet to appear. It is music of noble intent, masterly constructive skill, high eloquence and genuine beauty. The types of chorale prelude common to Bach and his school have served as models, and the heritage is quite clear. But not all the themes are taken from Lutheran services. In order, the subjects made use of are as follows: Prelude on a Chorale of Decius; Prelude on a Chorale of Bach; Prelude-Pastorale on a Twelfth Century Melody; Prelude on a Chorale of Luther; Prelude on a Chorale of Haydn; Prelude on a Chorale of Purcell, and, lastly, Prelude on a Chorale of Beethoven.

American organists, patriotically desirous of presenting native works that shall rebound to the glory of our own, should by all means give a proper hearing to this collection of pieces.

Chorale Prelude on "Lux Benigna," by Albert D. Schmutz; for organ; published by Clayton F. Summy Company, Chicago.

Like the companion piece of similar type by this composer, the Chorale Prelude on "Crusader's Hymn," reviewed in these columns recently, this is a successful essay in the free fantasia form, resulting in a piece of organ music that combines considerable beauty with a high degree of practical value. An extended introduction hints at the opening phrases of the familiar Dykes tune; this is fol-

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Young Robert suggested that to assist the church in raising money they offer a photograph of himself, properly autographed, to every contributor to the fund. This plan boosted the general subscription to such an extent that the campaign developed into a huge success and soon the church blossomed forth with a fine two-manual Wicks organ. This Wicks the trustees have named the "Wadlow memorial organ."

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lowed by a presentation of the theme in minor over a running counterpoint, which builds to a definite climax. A short pedal cadenza leads to a broad statement of the hymn-tune in major, heavy chords on manuals, an active counterpoint in the pedals. A brilliant coda ends the piece. It is a splendid number for service or recital use, well written, not difficult to play, and well worth hearing repeatedly.

## E. POWER BIGGS SOLOIST WITH CHICAGO SYMPHONY

E. Power Biggs will appear as soloist with the Chicago Symphony Orchestra under the conductorship of Dr. Frederick Stock on Thursday and Friday, March 30 and 31. Mr. Biggs will present Leo Sowerby's new Concerto for Organ and Orchestra, which was written for him.

Stainer's "Crucifixion" will be sung at the First Baptist Church, White Plains, N. Y., Sunday, March 26, at 8 o'clock, by the Oratorio Chorus of fifty voices, under the direction of Elizabeth B. Cross, organist and director. Soloists will be George Rasely, tenor, and Frederic Baer, baritone. Verdi's Manzoni Requiem was given Feb. 19.

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DR. RAY HASTINGS



DR. RAY HASTINGS began his twenty-eighth year at the Temple Baptist Church in Los Angeles on Feb. 12. He presides over a four-manual Austin organ of seventy-eight stops. The *Temple Baptist Messenger* of that date marked the occasion by publishing tributes to the organist from Dr. Ralph Walker, the pastor, and from officers of the church. Dr. Walker shows his regard for his organist with these words: "Sincerest congratulations to our own wonderful Ray Hastings, and affectionate greetings as he embarks upon another year of service in Temple Church. Truly he is an artist in spirit as well as in organ technique, and he is as honestly devoted to our worship as to his master musicianship."

ALEXANDER T. STEWART DIES  
SUDDENLY IN LOS ANGELES

Choral music lost an able exponent with the sudden death in Los Angeles Feb. 18 of Alexander T. Stewart. Mr. Stewart's death was discovered by hotel attendants when he failed to respond to an early call. Apparently in good health the preceding evening, he attended a party given by the choir of the First Baptist Church, of which he had been director for the last thirteen years. Death was caused by a heart attack, no doubt brought on by overwork and worry over the condition of Mrs. Stewart, who had been in a Hollywood hospital following a nervous collapse.

Mr. Stewart was associated with the University of Southern California as lecturer in choral and orchestral conducting since 1924. From 1904 to 1917 he was instructor in violin and music lecturer at Mills College, Oakland, Cal., and later was director of the California Institute of Musical Art in Oakland. He was popular among musicians of Los Angeles and the northern part of the state.

Leslie P. Spelman of the University of Redlands delivered four lectures in February before the Interdenominational School of Church Leadership under the auspices of the Arrowhead Church Council, held at the First Congregational Church of San Bernardino. The subjects were: "Historical Survey," "What Is Good Church Music?", "How the Minister and Choir Director Can Work Together" and "Hymns."

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## Los Angeles Minister, Organist Exchange; Mader's Anniversary

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Feb. 17.—It was good to see that Clarence Mader's tenth anniversary as organist and choirmaster of Immanuel Presbyterian Church was celebrated with the proper pomp and circumstance and I am sure his friends everywhere congratulate him on the excellent work he has done and hope for many more such anniversaries. At the evening service on Jan. 22 all the music was composed by him and the pastor of the church, Dr. Herbert Booth Smith, spoke most appreciatively of his work and influence and presented him with a basket of flowers and a ring. Among the compositions those calling for special mention were a soprano solo, "The First Christmas," a well-written setting of "Abide with Me" and a clever and melodious "Lyric Overture" written for the occasion. Some ten numbers were used, all of which showed musicianship and a cultivated taste.

On the following Sunday organist and pastor exchanged places. Dr. Smith played the service and Mr. Mader did the preaching. Both gentlemen did remarkably well and Mr. Mader's talk on "Does God Hear the Anthem?" put over some points that hit the mark.

Thinking over this sermon of Mr. Mader it struck me most forcefully that, if God does hear the anthem, He must have heard more of Caleb Simper's music than of all the rest put together. Simper was a poor boy and for some time was in the employ of a music store in Wales. He had a great gift for melody and, picking up sufficient knowledge to write four-part harmony, he soon began to publish simple church music. He caught the public ear, and I doubt if there is a place anywhere where his compositions are not known. Nearly 9,000,000 copies of his church music have been sold. It seems almost unbelievable when you realize that an anthem that sells 5,000 copies is counted a big success. Under the name of Edwin A. Clare, Novello of London published some of his most successful things. His son Roland was killed in the war and I do not believe he has written a great deal since that time; however, his publishers tell me his music still sells in tremendous quantities.

We have had two of the country's foremost recitalists here this month—Virgil Fox, who played at the Westminster Presbyterian Church, Pasadena, and Carl Weinrich, who played on the fine Skinner organ at Occidental College. Both gentlemen did a magnificent job and I have heard nothing but praise for their work on all sides; in fact, I have not heard a word of criticism, and for Los Angeles that is a most amazing statement. Mr. Weinrich had the advantage of a fine instrument to work with and I have heard a dozen organists say that this was the best recital heard here in the last decade. This was one of the five or six paid organ recitals that have been given in Los Angeles in the last twenty years and it was refreshing to see nearly 800 people present.

W. Brownell Martin at the First Congregational Church is continuing his monthly recitals and on the 12th included compositions by a number of southern California composers, all of which were exceedingly well played. Among the composers represented were Edward Shippen Barnes, James H. Rogers, Hor-

ace Alden Miller, Joseph W. Clokey, Frank H. Colby and Roland Diggle.

It was good to hear Leslie P. Spelman at this church the latter part of January, for it is not often we have the opportunity of hearing the University of Redlands' talented organist. The principal number was the Second Sonata of Hindemith and Mr. Spelman played it remarkably well and almost made me like it. It seems to me the work looks so much more interesting on paper and I find this so with most modern organ music. The other numbers I found far more enjoyable, especially the Karg-Elert "How Brightly Shines the Morning Star" and pieces by Gluck and Clokey.

A really enjoyable concert was that given by Richard Keys Biggs and the St. Paul's male choir at St. Paul's Church in Los Angeles Feb. 14. The choir did beautiful work in numbers by Elgar, Franck, Hassler and Biggs, and Mr. Biggs, their director, gave a fine performance of Borowski's Sonata in A minor and pieces by Dupré and Vierne.

During Lent noonday organ recitals will be given at St. Paul's Cathedral as they have been for the last decade. This year the recitalists will be as follows: Mondays, Glyn Smith; Tuesdays, Betty Bradfield; Wednesdays, Courtney Rogers; Thursdays, F. Rayner Brown; Fridays, Dudley Warner Fitch.

Karl O. Staps, who recently resigned as organist and choirmaster of the Episcopal Cathedral in Denver, is living in Long Beach and enjoying life as a free soul. It is pleasant to have Mr. Staps in our midst.

It is to be regretted that Arthur Poister is not to play in Los Angeles on his present tour. He will appear in Redlands and San Diego and I expect many of his admirers will journey to Redlands to hear him.

The combined "high jinks" of the Los Angeles and Pasadena Chapters of the Guild were held in Pasadena Feb. 13. From all accounts those attending had a wonderful time and the entertainment was above the average.

One of the high lights of the month was the performance of the Brahms "Requiem" at the First Congregational Church under the direction of Arthur Leslie Jacobs. I thought that the choir sang remarkably well and that the quality of tone had improved since the Bach festival last November. Mr. Jacobs directed with authority and the accompaniment under the hands of Mr. Martin was all that could be desired.

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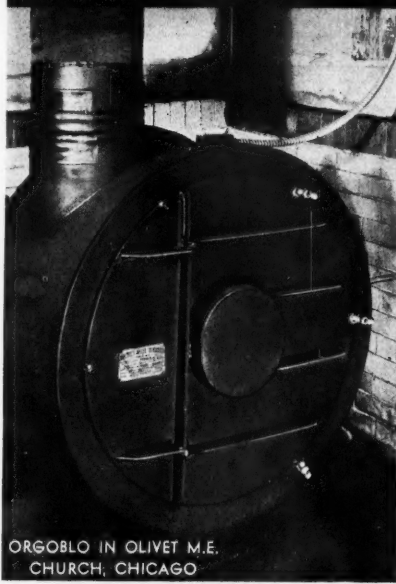
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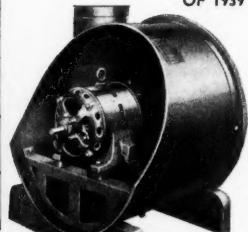
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## San Francisco News; Fox and Weinrich Are Recitalists on Coast

By WILLIAM W. CARRUTH

San Francisco, Cal., Feb. 17.—Lovers of organ music have been especially fortunate during the last month as they have had the pleasure of hearing two young American organists who are topnotchers. Both are superb technicians, both play varied and interesting programs, both are sincere, serious and virile musicians. Virgil Fox, the younger of the two, played on the new three-manual Austin at St. Paul's Episcopal Church, Oakland, Jan. 23. Although possessing astounding manual and pedal dexterity, one felt that tempos were never speeded up to display virtuosity, but that phrasing, expression and registration always received first consideration. His musicianship was beautifully exemplified in his interpretation of Cesar Franck's "Grande Piece Symphonique." In the "Perpetuum Mobile" of Middel-schulte it was difficult to believe that the pedals alone were used. After the program the Northern California Chapter of the Guild held a reception for Mr. Fox in the parish hall.

Jan. 22 Mr. Fox gave a recital on the four-manual Estey at the College of the Pacific, Stockton.

The second visiting organist was Carl Weinrich, who played a beautiful program on the three-manual Hutchings organ at the Old First Presbyterian Church, San Francisco, Feb. 10. Several years ago Mr. Weinrich was heard on the four-manual Skinner at the late Temple Methodist Church. The career of Mr. Weinrich has been spectacular. Few organists have had their talents recognized and rewarded so early in life. Hearing him play his demanding program with apparently little effort, yet with the greatest brilliancy, one realized that the honors which have come to him are well merited. His virtuosity was especially displayed in his playing of Jepson's "Pantomime." The recital was preceded by a short service in which the chapel choir participated. Their finished rendition of Tschaikowsky's "Hear, Lord, Lord Make Haste" and Arensky's "O Praise the Lord" reflected much credit on Joel A. Anderson, organist and director.

A valuable addition to the ranks of bay region organists is Ray Straith Macdonald, who recently came from San Diego to assume the duties of organist and choirmaster at the Church of the Advent in San Francisco. Mr. Macdonald is a pupil of the late Dr. Humphrey Stewart, is a fellow of the Guild and the composer of a number of meritorious compositions.

**Lenten Music at Central Church, Utica.**  
The choir of forty-five voices at Central Methodist Church, Utica, N. Y., under the direction of Frank Parker, presented its annual special service of Lenten music Sunday night, Feb. 26, when the program consisted of: "O Sacred Head, Now Wounded," Bach; "Blessed Jesu" (from "Stabat Mater"), Dvorak; "Into the Woods My Master Went," Nevin; Cantata, "Gallia," Gounod, with Mrs. Hugh Jones as soprano soloist. For the offertory Mrs. Edward Kuhl, organist of the church, and Mrs. Frank Parker, pianist, played the second movement, "Romance," from the Symphonic Piece for Piano and Organ by Clokey. For the Lenten Thursday night services, Mr. Parker has selected the following anthems to be sung a cappella: "God So Loved the World," Stainer; "O Saviour of the World," Goss; "O Sacred Head, Now Wounded," Bach; "Jesu, Word of God Incarnate," Mozart; "Into the Woods My Master Went," Nevin; "Were You There When They Crucified My Lord," Spiritual.

## HARRISON M. WILD CLUB GUESTS OF LESTER GROOMS

The Harrison M. Wild Organ Club was entertained Saturday evening, Feb. 11, at the home of the vice-president, Lester W. Groom, in Chicago. There was a short program of two-piano compositions, played by Mr. and Mrs. Groom, Alice R. Deal and Lester Herbert Groom, aged 10, who also played solos. Bach's chorale "Jesu, Joy of Man's Desiring," arranged by Myra Hess and re-arranged for two pianos, was beautifully interpreted by Mr. Groom and his son. After this everyone unbent and played games, in which the moving spirit was Florine Schlamp, secretary of the Apollo Musical Club. Mrs. Groom served a memorable supper.

The regular luncheon meeting of the club Feb. 14 was a business session. The March meeting will commemorate the dates of the birth and death of Harrison Wild—March 6, 1861, and March 1, 1929.

## Concert by Harris' Choristers.

A large and responsive audience greeted St. Paul's Choristers, the choir of St. Paul's Church-in-the-Village-of-Flatbush, N. Y., Ralph A. Harris, conductor, on the occasion of their fifteenth anniversary recital of choral music, given on two evenings, Feb. 10 and 17, in St. Paul's Auditorium, Brooklyn. A highly interesting and diversified program included works by Ippolitoff-Ivanoff, Zingarelli, Kastalsky, Gounod, and Mendelssohn's "Hear My Prayer," the first part of the program concluding with the conductor's own composition, "Star of the Morning," written especially for the concert and dedicated to the Rev. Harold S. Olafson, rector of St. Paul's. In the second half of the program Jacques Wolff, Victor Herbert, Robert MacGimsey and Leon Jessel all were portrayed in some of their brightest moments by the chorus, young and not-so-young sharing individual honors when the selection permitted. The program concluded with Handel's "Zadok, the Priest," the festival anthem sung in Westminster Abbey at the coronation of King George VI. Mr. Harris obtains a strikingly uniform

quality of tone due in no small part to his insistence upon a purely sung English language. The second half of the program, lighter in mood, with a decided accent on youth, did not for once suggest futile competition with our everyday purveyors of modern types of music. St. Paul's Choristers are one of the outstanding examples of a progressive trend toward the highest level of performance in the field of church music.

RICHARD LEE GILLIAM.

## Death of Walter J. Poulton.

Walter John Poulton, former assistant organist at the Mormon Tabernacle in Salt Lake City and for many years a resident of Salt Lake, died at his home in Los Angeles Feb. 5 of a heart attack. Mr. Poulton was at one time a student of and assistant to the late John J. McClellan, Tabernacle organist. During his residence in Salt Lake City Mr. Poulton was active in musical circles, directing an orchestra and several choruses. He was born in Salt Lake City Oct. 4, 1883. Surviving are his mother, his widow, Mrs. Winifred Woodmansee Poulton, and three daughters.

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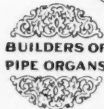
First Baptist Church, New Brunswick, N. J.  
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First Baptist Church, Niagara Falls, N. Y.  
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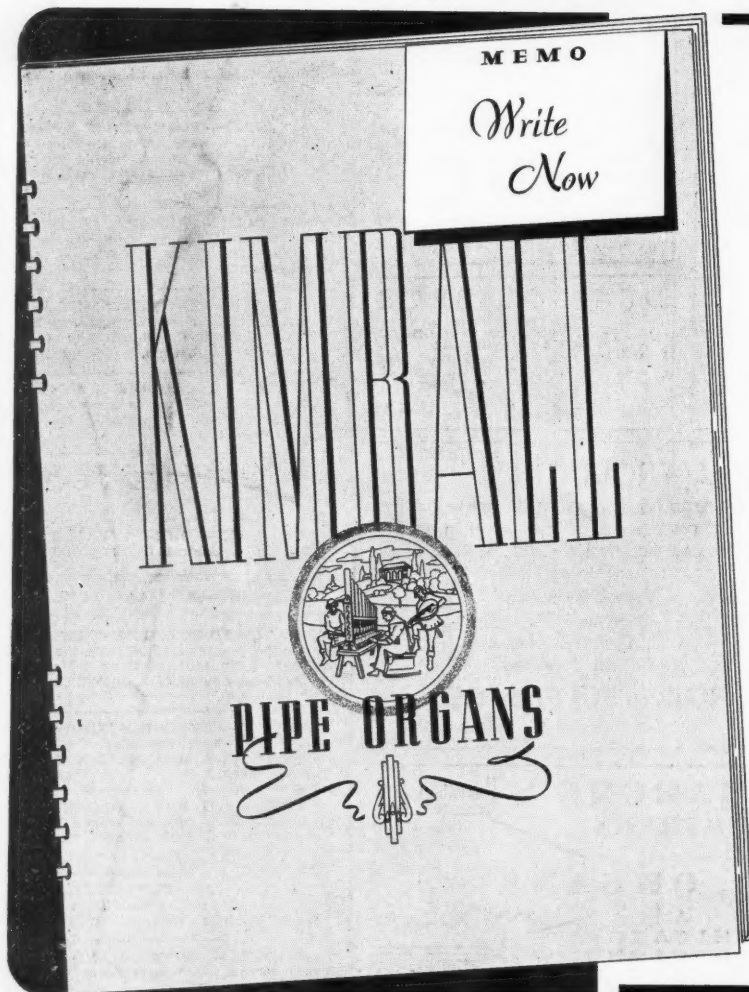
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